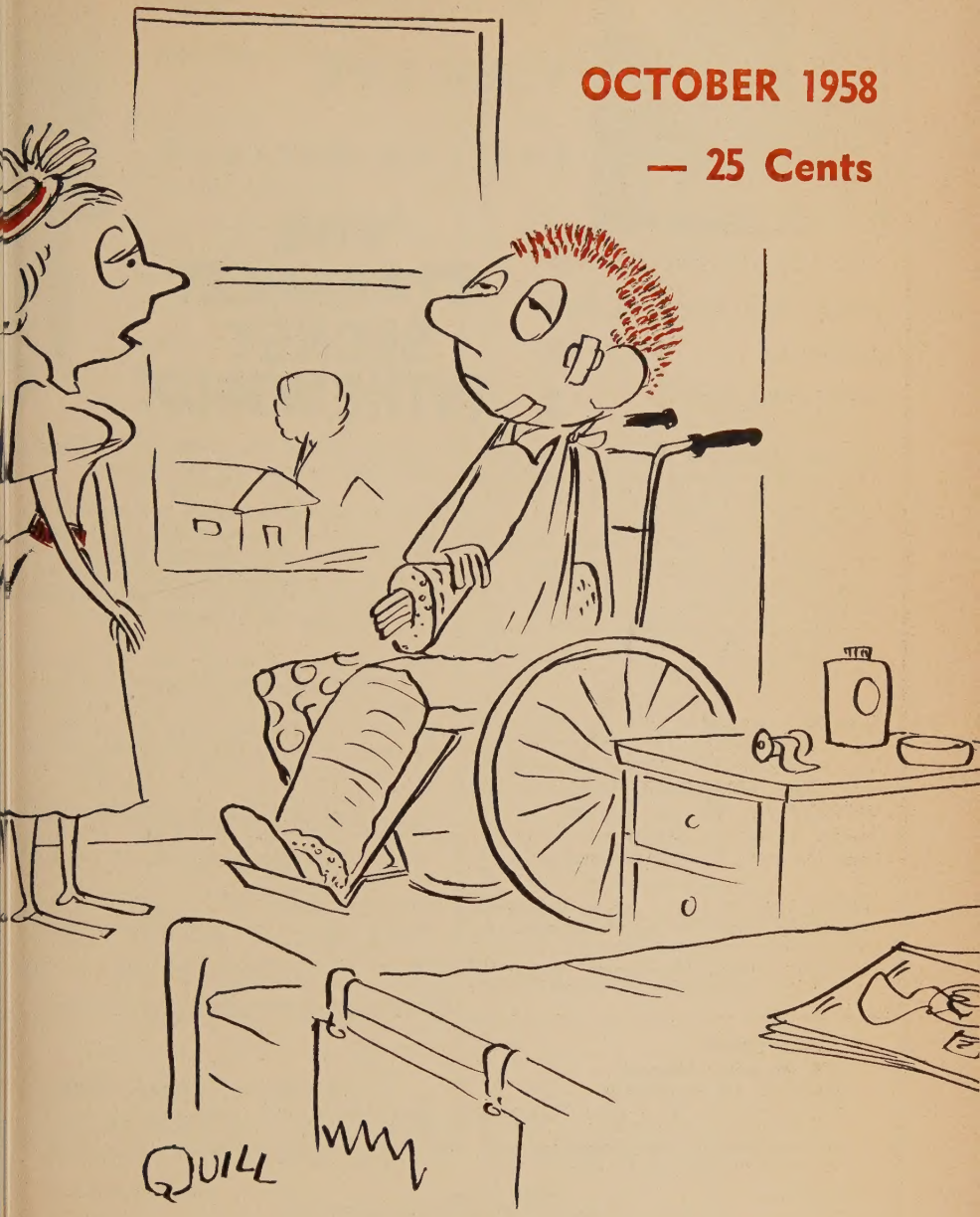
# DANCE DIGEST

OCTOBER 1958

— 25 Cents




'WE AT JONE'S DANCING SCHOOL HOPE THIS LITTLE SET BACK WON'T DISCOURAGE YOU FROM CONTINUING WITH YOUR SECOND ROCK AND ROLL LESSON,'

NEWS • PHOTOS • CARTOONS

# WOULD YOU INVEST $4.95 TO CHANGE YOUR LIFE For the Better?

Now

Chicago Daily Tribune
SUCCESS AT 35! RETIREMENT AS $50,000 A YEAR
★ HOW TO BECOME FINANCIALLY INDEPENDENT
★ HOW TO RETIRE AT THE AGE OF YOUR CHOICE
★ HOW YOU CAN SUCCEED
★ HOW TO SELL YOUR WAY TO THE THINGS YOU WANT
Earl Nightingale
Gives You...
"THE STRANGEST SECRET"

**YOU can gain Success, Happiness and Financial Independence . . . When You Learn and use . . . . .**

# "THE STRANGEST SECRET IN THE WORLD"

**Mr. Earl Nightingale,** a very unusual young man, was able to retire at thirty-five with an annual income near $50,000, because of a discovery he made following years of research and study. Starting as many men did after World War II, without position or income, he has founded and heads three corporations; in addition he rocketed an insurance agency from last place to sixth place in the nation in just 12 months, with one our country's leading companies.

**Since his retirement in 1956,** Mr. Nightingale has recorded the key to these unusual abilities on a ten inch LP 33-1/3 rpm record he calls, **"THE STRANGEST SECRET IN THE WORLD."** He tells how you may put this "secret" to work for **yourself** with full instructions. Once you know, understand and practice this secret of success . . . virtually **NOTHING** can prevent **your** success!

**Some of America's leading business and insurance executives have called the contents of this record "the greatest blueprint for building achievement we have ever used." Salesmen report tripling sales, after learning "The Strangest Secret in the World."**

**You can't lose a penny** with this unusual money-back guarantee. This great LP is available to you for only $4.95 even though it sold for $15.00 per copy before being offered by mail. If this record does not show you how you can improve your life, then return the record within 5 days for your full money-back. When you follow the methods outlined in this record it can be the most profitable investment you ever made—we are **sure** of it!

SPECIAL NOTE TO: **Dance Teacher Organizations, Chain Dance Schools, etc.**

**"The Strangest Secret in the World"** should be a permanent part of your library. Its inspirational, uplifting message can be of illimitable help to anyone who hears it.

Take our word for it, **"The Strangest Secret in the World"** will become the most sought after, the most talked about Self-Help item in your organization's library. Why not order your copy **NOW!**

**DANCE CRAFT**
**376 Almaden Avenue**
**San Jose 10, California**

***Telephone:*** **CYpress 7-3084**

Please send my LP 33-1/3 record, **"The Strangest Secret in the World,"** by return mail. Enclosed is my remittance of $4.95, plus 30 cents for Postage & Handling, a total of $5.25. (Originally sold for $15 before being offered by mail.) I understand that if I'm not satisfied I may return the record within 5 days (in good condition) and my money will be refunded.

Check..... Money Order..... Sorry, no C.O.D.'s.
(California residents please add 4% tax.)

Name.....

Address.....

City.....Zone.....State.....

DANCE DIGEST

VOLUME 8 OCTOBER 1958 ★ ★ 25 CENTS NUMBER 10

## ADVERTISERS

**ASSOCIATIONS**

309 Associated Dance Teachers of Southern California

411 Chicago National Association of Dance Masters

390 Dance Masters of America

386 Dance Masters of California

419 **INDEX OF DANCE SCHOOLS**

**MISCELLANEOUS**

388 Jay Dance Notation

**RECORDINGS, DANCE**

396 Dance Records, Inc.

402 Russell Records

406 Statler Records

400 Stepping Tones

**ROUTINES BY MAIL**

408 Al Gilbert

406 Eva Varady

**SUPPLY HOUSES, THEATRICAL**

394 Art Teen Sports Wear

408 A & L Theatrical Co.

402 Capezio

382 Lew Serbin Dance Art Co.

Editor . . . . . Gordon Keith
Associate Editor . . . . . Barbara Henson
Feature Editor . . . . . David Storm
London Editor . . . Peter Craig-Raymond
Advertising Manager . . . . . S. J .Paul

## INDEX

377 WHAT'S HAPPENED TO BALLROOM DANCING ?
Aubrey Haines

387 OUR READERS WRITE

389 BOOK REVIEWS

391 LONDON FOOTNOTES
Peter Craig-Raymond

392 VERSE
Lyn Delis

393 The DANCE In NEW YORK
edited by W.H.Stephan

398 HOW'RE YOUR PUBLIC RELATIONS ?
Harley N. Cole

401 AN EDITORIAL

404 PAUL DRAPER
(Interview-Part Two)

409 TEACHERS' & STUDENTS' SECTION

412 RIGHTFUL HERITAGE
Bill & Lucile D'Albrew

415 KNOW YOUR BALLROOM DANCING
Thomas & Rogers

417 INFORMATION DESK

418 ADVANCED ACROBATICS & TUMBLING
James Rozanas

**DANCE DIGEST MAGAZINE** is published monthly (except August) by **DANSTAR PRESS** at 376 Almaden Avenue, San Jose 10, California. (Fifty miles south of San Francisco.) Second Class Mail Privileges authorized at San Jose, California. Copyright 1958 by **DANSTAR PRESS.** All rights reserved. Contents of this magazine may not be reproduced in whole or in part without written permission from the copyright owner. Single copy 25 cents. Yearly subscription $2.75 (11 issues). Two years $4.50 (22 issues). Add 50¢ a year for Canada, 75¢ a year elsewhere. **DANCE DIGEST's** circulation is **NATIONAL.**

# WHAT'S HAPPENED . . . to ballroom dancing?

**Aubrey B. Haines**

Though social dancing and dancing at country clubs, weddings, and proms have always been in vogue, teen-agers have shown little enthusiasm for dancing for its own sake in the past few years. Not until recently have they returned to dancing in great numbers.

Only infrequently in the past did Dick take Sally dancing. In five years almost no new dance orchestras have arisen to set new styles. Even dance records did not meet with special public favor. Instrumental popular records that gained success consisted principally of music that one could not dance to. The most successful records featured singers. Needless to say, one does not dance to the songs of Eddie Fisher or of Rosemary Clooney.

To be sure, the tastes and dislikes of young people are variable. Enthusiasms come in waves, and fads come and go. The history of ballroom dancing, still unwritten, would demonstrate this. When, in the 1920's, a tremendous dance craze began, jazz was new, controversial, daring, and stimulated the feet. Hence every hamlet from coast to coast had its own small dance floor, even if the seats must be temporarily removed from the local opera house.

When Fred Waring and his Pennsylvanians made their debut at New York's Strand Theater in 1924, some sixty dance bands were touring nationally. The dance that everybody tried — successfully if he was young enough but disastrously if he was middle-aged — was the Charleston. That doubling-over, scintillating step seemed to suit the mood of the day. The Charleston's even more apoplectic relatives — the Black Bottom, Sugar Foot Strut, New Low Down, and Varsity Drag — though never gaining the Charleston's popularity, still helped to maintain interest in fast-and-furious dancing. One had his choice in those days of dancing to the music of Ted Lewis, Paul Whiteman, Vincent Lopez, Isham Jones, the Coon-Saunders band, the smooth and gentle Guy Lombardo, and — toward the end of the 1920's — Rudy Vallee's Connecticut Yankees.

With the coming of the depression, however, dancing quieted down. In the first place, with the abolishment of prohibition and the advent of bars, dancers were more or less decentralized. Here and there one could see a few couples dancing on small, inconvenient floors, which were far from conducive to good dancing. Second, the coming of blaring, squawking, brassy bands that played strictly for listening and for other musicians were equally detrimental to good dancing. Many of the larger bands that traveled the nation played merely for listening. Featuring groups of singers, the instrumental musicians were so drowned out that one could scarcely hear the music even if he wished to dance. Engaging in so many novelties, the bands literally enticed dancers to gang up around the bandstand to watch and listen. The younger generation knew no difference, but people who had been accustomed to dancing regularly found that such tactics soon began to kill ballroom dancing.

During the depression the stronger dance bands stayed alive, but no new ones were formed. The average youth who took his girl out for the evening did not have money enough to pay the cover charge in a night club. But when the economic picture began to change, dancing returned to favor. This could be accounted for by the dance music that increased in quality and was played with new taste and skill. Indeed it was almost taken seriously. Two new forms of dance music became popular: sweet and swing. Sweet dance music revealed the influence of Latin America. Hence **rumba.** Fred Astaire and Ginger Rogers movies capitalized on the Charleston gave way to the Carioca, the Continental, and the such dances at the time, and after one saw these pictures he, too, began to walk with a light step, almost feeling that he could do it himself. The dancers to swing music, called "jitterbugs," engaged in the Big Apple, the Lambeth Walk, the Little Pear, and the Little Peach.

If the history of ballroom dancing should some day be written, it might refer to this period as the golden days of the dance.

For the bands of the middle 1930's played music of such quality that even today — two decades later — their records are still admired and collected. The golden age of swing offered such bands as those of Benny Goodman, Tommy and Jimmy Dorsey, Duke Ellington, Artie Shaw, Count Basie, Charlie Barnet, Hal Kemp, Eddie Duchin (who played sweet dance music almost exclusively), Louis Armstrong, and Fats Waller (who played swing dance music almost altogether).

When, in 1936, a Swing Contest was held in New York, no fewer than seventeen orchestras participated. Among them were the bands of Bunny Berigan, Glen Gray, Stuff Smith, Louis Armstrong, and Artie Shaw. The next year, however, when Benny Goodman began an engagement at the New York Paramount Theater, 6,000 young people assembled at six o'clock in the morning —hours before the box office opened. By seven-thirty the crowd was so thick that ten mounted policemen had to be summoned to restore order. As a consequence of the popularity of this band's appearance, dance bands became major attractions at many first-run motion picture theaters throughout the United States.

Even so sedate an establishment as the Waldorf-Astoria succumbed to the demand for dance bands. Booking the Goodman band, the hotel opened a milk bar for the teen-agers who came to dance. Benny Goodman's swing music generated a new sound, expressing an optimistic outlook suitable to a generation that had just gone through a depression.

With the coming of World War II the popularity of dancing once again declined. Paradoxically, however, at this time there appeared one of the most popular bands of the century and the strongest personality among dance musicians — Glen Miller. Shortly after the war there began an ascendancy of singers, most of whom had started their careers with dance bands. Frank Sinatra and Jo Stafford had been members of the Tommy Dorsey band. Perry Como began with Ted Weems, Bing Crosby with Gus Arnheim, Ella Fitzgerald with Chick Webb, Lena Horne with Charlie Barnet, and Doris Day with Les Brown. In those days a good dance band could make a vocalist's success — not vice versa.

Today matters are changing again. Singers are still popular, but dance music and dancing itself are coming back into vogue with young people. Teen-agers who get up from their chairs do a different kind of dancing, to be sure, and they dance in different places. Scarcely able to afford night clubs, a large number of young people frequent public dance halls and ballrooms, with or without parental consent. They are also dancing at neighborhood parties, at country clubs, and a great deal at their own high schools. Not at all formal dancing, it is most informal, with the Dungaree Set out in full swing.

Strangely enough, however, no one new dance has captured overwhelming popularity. No new dance can begin to compare with the Charleston or the **rumba** for popularity. No single style

prevails, and with one exception no one orchetsra has experienced a signal success. Dances come and go, and bands come into, and drop out of, favor at a fast pace. One heard much about the Mambo, which became a brief craze chiefly because of the Perez Prado band. Already, however, it has become a little passé. The Mambo was succeeded by the Cha-Cha-Cha, the Merengue, and Jukin'. Indeed one dance seems to tumble on top of another. Along with them, however, older dances — including the classic fox trot — are still popular. Benny Goodman's "Star Dust" holds more appeal for young people today that it did ten years ago.

Dance bands, too, are varied. One may take his choice of Les Elgart, Richard Maltby, Ray Anthony, Ralph Flanagan, Marterie, or even Sauter-Finegan. All vie for a niche in the dance world yet non rivals what Glenn Miller achieved.

Nowadays radio and television disc jockeys are playing more instrumental music of a dozen different bands. Ted Steele presents a daily television program called Teen Bandstand. And the larger hotels are hiring dance bands again, while dance halls, such as Frank Dailey's Meadowbrook in New Jersey, are crowded.

It is manifest that teen-agers prefer a pronounced, brash, strong beat to dance music. This accounts in part for the popularity of Rock-n'-Roll, which has been going on for three or four years. Experts say that it will soon disappear, but it has not done so yet. Its popularity, to be sure, is not altogether because of its dancing rhythm. Some Rock-n'-Roll records base their appeal on vulgarity, implied or outspoken. So suggestive are some of the lyrics that **Variety** has referred to them as "leerics."

The last few years, however, have brought to the front one big name in the dance band world who deserves special mention because of the way in which he is attracting people back to the ballroom. A present-day Pied Piper, he is causing a veritable fun-packed ballroom revolution. Lured by his scintillating melodies and by the sensation he has caused on television, thousands of couples are stepping out to fox trots, waltzes and polkas and are enjoying it.

If social dancing is having an American revival — and thousands of fox-trotting and waltzing couples of all ages claim that it is — the man mainly responsible is an ex-North Dakota farm boy named Lawrence Welk. Today at fifty-five he is still so shy that he has to pray and give himself a pep talk before he can perform in front of a crowd or a microphone. Yet Welk's so-called "Champagne Music" is not only a current sensation on radio, records, and television. It is filling halls with happy dancers wherever and whenever Welk and his band appear in person. Having easy-going fun together and doing something relatively simple and congenial together is virtually outmoded in America today. But Welk is still sufficiently old-fashioned to believe in it. His music has a curious effect on people: it arouses in them an irresistible impulse to get up and dance — with their own husbands, wives or sweethearts.

A typical Welk dance audience consists of 200 or more couples who may tread a light little Viennese waltz as old-fashioned as home-made gingerbread. The dancers are a happy, smiling crowd, who frequently speak to one another, applaud one another with wide grins, or break out laughing from sheer exuberance, because they have so much fun together.

Lawrence Welk's band is more than just a musical organization designed to produce music for easy listening. To show how sincere Welk is in getting people to dance, he even teaches them dancing at the Aragon Ballroom on Lick Pier in Venice, California, where his orchestra plays five nights a week. On Wednesday evenings patrons who report an hour early are admitted for fifty cents and receive a free dancing lesson in addition. People who miss the dancing lesson have to pay a dollar. Wednesday is also Polka Contest Night, and the spectacle of about 100 dancers whirling around the Aragon floor is as gay as a patchwork quilt waving in the breeze. Sunday nights waltzers compete, and winners in all divisions are awarded gold cups.

Most of Welk's patrons attend regularly. One couple who won a waltz contest in 1956 said that they had never danced a step until Welk's teachers showed them how. Now they come to the ballroom three or four nights a week.

"It's better than bowling," the husband said.

"It's better than bridge, too," added the wife.

Recently, as the evening began, the dancers in the ballroom were lackadaisical, not responding the way a Welk crowd is supposed to do. Lawrence stood near the band, watching. His lips moved, and he was as nervous as a high-school boy in his first debate.

Then he moved in front of the band. The big grin flashed, and Welks' typical warmth began to pour out. He said nothing amusing and did nothing unusual. Yet both band and crowd responded almost instantly. It was plain to everybody that this sincere man was giving a party and wanted everybody to have a good time. The beat picked up, the music poured, and the couples began to bob like corks as they glided across the dance floor.

Asked why his orchestra is so successful in drawing people back to the ballroom while other big-name bands are having trouble, Welk is happy to pass on his success formula to other orchestra leaders. "As soon as bands are willing to play for the public, instead of themselves, they will have plenty of people ready to dance and listen to them," he says.

Although many musician refer to Welk as a "cornball," people enjoy dancing to his music. Welk has created a new interest in ballroom dancing. Proof of his success lies in his top television ratings throughout the nation. In other words, he plays for dancers, not for musicians, who are not necessarily good dancers any-

171 - O'Farrell St.
San Francisco 2
EXbrook 2-4912

Lew Serbin DANCE ART Co

WORLD FAMED INTERNATIONAL THEATRICAL BAZAAR

FABULOUS COSTUME FABRICS
Original Trims & Accessories
Spanish Castanets - Fans - Tambourines
Jewelry - Hindu Bells - Dance Drums
Cuban Maraccas - Conga Drums - Bongos
Imported Feather Masques
Hula Skirts - Feather Gourds - Leis
Costume Hats of Every Type
Imported Comic Character Novelties

DANSKINS - BALLET TOGS
Leotards - Opera Hose - Tights
Skating Skirts - Panteez
SELVA Toe Shoes - Ballets
Tap - Character - Spanish Footwear
MAX FACTOR'S - MEHRON'S Make-up
Wigs - Beards - Mustaches
Dance Records:
SELVA & RINGLE-STATLER -STEPPING TONES

PLUS HUNDREDS of THEATRICAL ACCESSORIES

*Special* — HINDU MUSICAL BELLS — Perfect for Dance & Charms
Hand Wrought Golden-tone Brass — Only — $1.00 a Dozen
P.P. pre-paid anywhere in USA — No COD orders — mail order — $1.25 a Dozen

FASTEST, MOST DEPENDABLE INTERNATIONAL MAIL ORDER SERVICE
Free Catalog to *Dance Teachers* only

how. Someone has suggested that all musicians should be required to learn to dance if they wish to play in a dance band. Thus they could gain insight into the proper beat, rhythm, and tempi if they are to play successfully for dancers.

Years ago many ballrooms were open every night in the week. Today, in cities of 100,000 or more population, an attendance of 2,000 to 3,000 persons for a feature attraction is considered a great crowd. Many factors are necessary to bring about a revolution in ballroom dancing that would equal the enthusiasm so evident in the days of prohibition. More dance bands should play strictly for dancers, not just to make pleasant music. Teen-agers could learn the fun of actual dancing rather than being mere spectators of a big-name band. And ballroom managers should put the emphasis on dancing and not on extra-entertainment features that distract audiences from dancing.

Perhaps the greatest hope for a renewed interest in ballroom dancing lies with young people. Having discovered that dancing is fun, they may knock the plaster off the celing when they dance today, but plaster can be replaced. Parents who look on with horror should be shown newsreels of their own generation doing the Charleston the Black Bottom. They would learn, to their amazement, that the Cha-Cha-Cha is actually no worse.

Pictured above are winners of the first Grand National Cavalcade Ball which was held in Long Beach, California, August 14, 1958, at the Long Beach Municipal Auditorium. Upper left: Duke and Babe York, second place, Waltz; Sid and Thelma Martin, first place, Foxtrot. Upper right: Tiff and Merm Payne, second place, Foxtrot. Lower left: Jody Elder and Billie Ruby, Host and Hostess. Judges for the event were Basil Valvasori, Adelaide Courtney, Dorothy Hoenig, Frances Park, Jeremiah Richards, Don Carlos, Chita Carlos and Kotche. System of judging was a modified version of the Olympic Point System.

## *American Ballet Theatre Suffer ½ Million $ Fire Loss*

The American Ballet Theatre, nearing the end of a highly successful State Department tour of Europe and North Africa, suffered a fire loss recently of half a million dollars worth of scenery, costumes, clothes, and 5,000 pairs of ballet slippers when a truck carrying the properties caught fire on its way from Cannes to Geneva.

Lucia Chase, director of the American Ballet Theatre, when reached at the Hotel Majesic in Cannes, said: "We will have to cancel only two engagements, those in Switzerland on July 31, but the rest of the show will go on. We shall be in Brussels August 5 with what we have left on our backs and what we can borrow."

Miss Chase who is both dancer and director of the company, had just arrived in Cannes on the Pan American flight that had to make the emergency landing in Gander. "After that experience," she said, "I don't welcome emergencies, but I'm mighty glad to be here to face them."

Miss Chase had taken one week off from the tour to come to New York to complete arrangements for the company's fall season at the Metropolitan Opera House, September 16 to October 4. She returned to Cannes just in time to be confronted with the second emergency in twenty-four hours.

Known as "Mrs. Ballet in America," Lucia Chase has guided Ballet Theatre for 18 years so that today it is America's oldest continuous ballet company. With that background, Lucia Chase points out that problems and catastrophes are not entirely new to her. She has already ordered ballet slippers, tulle for costumes, tights and leotards. En route to Brussels the company will stop in Paris to buy their supplies of stage make-up.

The European tour which began April 28 in Morocco will continue as scheduled, ending in Santander, Spain, August 17. The company will return to New York on August 20 to begin rehearsals for the gala fall season at the Metropolitan Opera House, September 16 through October 4.

---

## *How're Your* PUBLIC RELATIONS?

**Off-Beat (Business)**

Here's a quick self-tester to help you rate your "brand-image" score, as described in the accompanying article. Score 9 or better and you have nothing to worry about. An 8 indicates room for improvement. If you only hit 7, you may not have as many people rooting for you as you think. A score of 6 or less means there's work to be done.

1. Do you do something about getting ahead on your job?
2. Can you name at least two people who would go out of their way to help you?
3. Have you made a new friend within the last three months?
4. When you entertain, do several people invariably fail to show up?
5. Are you considered a good credit risk in your community?
6. Are you presently engaged in any civic activity?
7. Are you interested in current

events?

8. Are you always on time for appointments, business meetings, dinner parties, etc.?
9. Are you free from annoying mannerisms like hair-twisting, scratching, yawning?
10. Can people confide in you?

---

1. Don't fib. "String-pullers" and "yarn-spinners" generally get tangled up.
2. Don't get involved in feuds and factions at work. Only "fall guys" walk the shaky tightrope of office politics.
3. Don't shout — don't spout. State your views calmly and briefly — avoid being dogmatic.
4. A ready smile and a real interest in others are the best ways to win your "public". The results of your "good will offer" will really be something to smile about.

(For Special Article See Page 398)

## LOS ANGELES
### *(Greek Theatre)*

The most spectacular attraction on the Greek Theatre 1958 season will be Offenbach's gay operetta, "La Perichole." This colorful production will be produced and presented by James A. Doolittle, general director of the Greek Theatre Association.

Lavishly mounted the locale of "La Perichole" is Lima, Peru, in the middle of the 19th century with the populace celebrating the Viceroy's (Cyril Ritchard) birthday. In the middle of the festivities, La Perichole (Lois Hunt), a beautiful street singer and her lover Paquilla (Theodor Uppman), enterain the crowd with their songs. The Viceroy falls in love with La Perichole, which provides a series of comic opera situations resulting in bubbly and melodious French songs, festive dances and sparkling dialogue.

"La Perichole" was composed by Jacques Offenbach and premiered in the Theatre des Varieties in Paris in 1868. The following year it was presented in America, and played annually in New York until 1874. In 1895 the glamorous

James Doolittle, General Director of the Greek Theatre Asosciation, and Jose Greco talk shop at the Greek Theatre in Los Angeles, where Greco appeared last July.

**Are you a dance teacher — or a Dance Master?**

★

Become a member of

*Dance Masters of California*

Affiliated With

*Dance Masters of America*

*(A National Organization of Certified Teachers)*

★

Next Meeting and Material Session
NOVEMBER 2ND, 1958

★

For Additional Information,
Please Write or Telephone

**Gladys Blankenship, Sec.**
700 Arlington Avenue
Berkeley 7, California
LAndscape 5-7694

Lillian Russell appeared in a revival for 24 performances.

On December 21, 1956, with an English version by Maurice Valency, it was presented by the Metropolitan Opera with Cyril Ritchard starring and directing. The operetta not only offers a number of wonderful acting and singing roles, but also the part of the Viceroy is tailor made for a comedian of Ritchard's ability and talent. This is probably the first time a "legitimate" actor has sung a leading role at the Metropolitan.

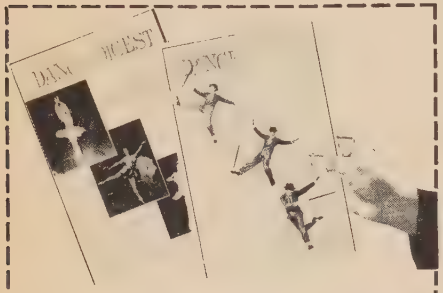
The version used by the Metropolitan, together with the exquisite settings and costumes designed by Rolf Gerard will be brought to the Greek Theatre. Also many members of the original cast, including Theodor Uppman, Osie Hawkins, Paul Franke, ballerina Micheline Bardin and Madeline Chambers will appear locally. Emerson Buckley will conduct the Greek Theatre Orchestra.

During its two successful seasons at the Metropolitan, New York theater habitues referred to "La Perichole" as the " 'My Fair Lady' of the Met", and other laudatory phrases.

In addition to the operatic treatment by Offenbach, the life of La Perichole, which has become Peruvian legend, has served as the basis for Prosper Morimee's novelette, "La Carosse de Saint Sacrament", and has been woven into the stories which make up Thornton Wilder's distinguished novel, "The Bridge of San Luis Rey."

Performances of "La Perichole" were August 6 through August 16. Other attractions on the 195 8season are Maurice Chevalier, the opening program from June 27 through July 5; Jose Greco and his Spanish dancers, July 7 through July 12; "Les Ballets de Paris", starring Jeanmaire and Roland Petit, July 14 through July 19; Danny Kaye and his International all star show, July 21 through August 3; and the full length ballet, "Giselle", August 18 through the 23rd.

*Subscribe* or *Renew*
*Your Subscription*
*to*
**DANCE DIGEST**
*NOW!*
**Before Price Increase**



**You'll find many helpful ARTICLES and interesting PHOTOGRAPHS in every issue of *DANCE DIGEST***

**SUBSCRIPTION FORM**

***FOR AMERICA'S POCKET SIZE DANCE PUBLICATION***
**DANCE DIGEST**
**376 ALMADEN AVENUE**
**SAN JOSE 10, CALIF.**

***Enter my subscription for:***
☐ **1 year (11 issues) $2.75**
☐ **2 years (22 issues) $4.50**
☐ **3 years (33 issues) $6.00**
☐ **New** ☐ **Renewal**
☐ **Bill Me**
***(Add 50¢ a Year for Canada and Latin America; 75¢ a Year Elsewhere)***

**Date**.....
**Amt. Enclosed $**.....
**Exp.** .....
**NOTE: If you send cash with order, we'll add an extra month to each year's subscription. *(Saves bookkeeping.)* Please Print:**

**Name**.....
**Address** .....
**City**..... .....**Zone**....
**State**.....

# *Our Readers Write*

Dear Editor:

I want to compliment you on your "Information Desk." I have long hoped some dance magazine would have such a column and stick with it.

I read with interest your article, "Get Your Chin Up, America." I wondered if I would be the only Dance Teacher to jump on the Keep Fit bandwagon. I teach ballet once a week at the local YWCA and last September I started giving my students the Kraus Weber tests for Physical Fitness.

Where I find weaknesses, I try to work the Corrective Exercises into the ballet class where it will help the majority of students. I have also found where there was a weakness, to correct that weakness would make a better dancer. Of course, with one lesson a week, I cannot do as much as I would like.

I found that my students passed higher than the average American student, which speaks well for dancing.

For teachers who are interested in this program, I would like to recommend the following:

*"Is Your Child Really Fit?"* by Bonnie Prudden. Published by Harper Bros. at $2.95.

*"Basic Exercises No. 1"* by Bonnie Prudden Institute for Physical Fitness, 5 Hillside Avenue, White Plains, New York. $2.00 plus postage.

*"Sports Illustrated."* This magazine started a Fitness program with its August 5, 1957, issue and has continued it to the present. I am sure anyone can find the magazines in the public library.

Sincerely yours for dancing fitness,
LOUISE MARTEL

Dear Editor:

Following are items that have appeared in local papers. All I can add is the success of the company in Buenos Aires.

They received eight curtain calls after "Ballentino" opening night. The impresario said this was most extraordinary and that if he had realized how very good the company was, he would have had them there for a month. This is a very great compliment, for Buenos Aires is one of the world's most artistic and sophisticated cities.

Dr. Paul Fuerstner just received a letter from his daughter, Fiona, on tour with the S. F. Ballet: "Our performance in Quayaquil, Ecuador, was done to recorded music because the orchestra had bought tickets to see us dance and refused to play for the show."

The most accident-prone member of the world-girdling S.F. Ballet Co. must be Paula Tracy. In Hong Kong, she had to have her appendix removed. In Medellin, Colombia, somebody snatched her purse, possibly under the misapprehension that she was Richard Nixon. They don't look at all alike, really . . .

The Good Neighbor policy is in effect in South America insofar as the touring San Francisco Ballet is concerned. The company's managing director, Leon Kalimos, reports from Ecuador that the critics have been throwing adjectives of praise with much enthusiasm.

Our Spanish is almost non-existent, but words like "extraordinario" and "ovacion" can be translated from the papers Kalimos sent this desk without much problem. He said further that ballets like "Jinx," "Con Amore," "Filling Station" and "Ballentino" have been particularly well liked.

"After having seen so much of the romantic type ballet here, the audiences are definitely impressed with the vitality and dynamic classic style of the S.F. Ballet and Lew Christensen's choreography."

First page stories, critics' compliments and pictures of happy ballerinas and capacity audiences have been the newspaper accolade of first stops (Venezuela, Colombia, Ecuador) in the Latin American tour of the San Francisco Ballet. Critics have praised even the lighting effects, to say nothing of dancing, scenery, music, choreography. Balletomania reached its Latin peak in a review taking note of the "sculptural beauty of some of the dancers' feminine figures."

Leon Kalimos, managing director of S.F. Ballet, reports from Quito that "We have found ballets like 'Balletino,' 'Filling Station,' 'Jinx' and 'Con Amore,' which show our trend in choreography and style, are the most successful." Kalimos enclosed a sheaf of laudatory S. A. reviews in flowery Spanish. We were most taken with a comment by an editorial writer of El Pais (at Cali) on "the sculptural beauty of the feminine figures" in the company. Lew Christensen's ballerinas, soloists and corps de ballet may be no more full of good will than the Vice President, but they are much prettier. In more serious vein, El Comercio of Quito led Page 1 with an account of "the unprecedented success" of the company in "Balletino," "Dryad," the "Don Quixote" pas de deux by Leon Danielian and Jocelyn Vollmar, and "Con Amore." The Cali Relator called the company "fabulous." Several papers had Page 1 pictures of the artists.

I do not find the clippings, but Bogota and Quito are so high it was necessary to have oxygen back stage. In Bogota there was such a demand for tickets that they even sold the seats reserved for the American Ambassador the last night.

These are all the notices to date, and I have nothing more I can add to them.

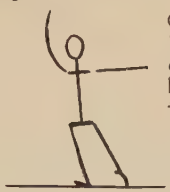
I must close for now. More later.

Sincerely,

A San Francisco Ballet Company Fan.

ORDER BY MAIL!

JAY Dance NOTATION



Class and Private Lessons in New York studio; short, concentrated courses may be arranged for out-of-town teachers.

available:

HOME-STUDY COURSE and ROUTINES - send for list

LETICIA JAY Phone RH 4-7588
10 E. 85th St., New York 28, New York

# "Won't You Dance With Me?"

**is a mailing piece that will help bring new ballroom students into YOUR school.**

- EXPLAINS the facts of 'dance' life to husbands who neglect to take their wives to an occasional dance . . .
- EXPLAINS that knowing how to dance correctly is no longer considered a luxury — but is practically a Business and Social necessity . . .
- EXPLAINS that age is no barrier when it comes to learning how to Ballroom dance . . .
- EXPLAINS that just-getting-by on the dance floor is an imposition on one's partner . . .
- AND FINALLY: "Won't You Dance With Me?" explains why the only proven way to learn to dance correctly is by taking lessons from a reputable dance school . . .

*"Won't You Dance With Me?"*

is:

- Slanted exclusively for The Ballroom Dance School
- A Sure-Fire Student Getter
- Attractively Printed on Colored Paper
- Ample Space for Your Studio Advertisement
- Folded to Fit a Standard No. 10 Envelope (May also be mailed without an envelope.)

WHY NOT ORDER YOUR COPIES NOW!

**DANCE DIGEST**
376 Almaden Ave., San Jose 10, Calif.
Please send me copies of "Won't You Dance Me?" as indicated below: (Sorry, no C.O.D.s)
☐ Single Copy 25¢ ☐ 25 Copies $2.75
☐ 50 Copies $4.00 ☐ 100 Copies $7.00
☐ 200 Copies $13.00 ☐ 300 Copies $18.00
☐ 500 Copies $26.50 ☐ 600 or more, 5¢ each

**Name**.....
(Please Print)

**Address**.....

**City** .....

**Zone**..... **State**.....
☐ Teacher ☐ Student ☐ Professional
☐ Dance Enthusiast ☐ Library


# Book Reviews

## MODERN DANCE IN EDUCATION

***by JOAN RUSSELL***
**(MacDonald & Evans)**
**99 pp., Illustrated, $2.50**

"This book is intended to serve as a help for those beginning to teach dance in schools, whether students or practicing teachers," so states the author in her preface. This reviewer will go a step further and state that it is also a book that might well serve even the so-called experienced teacher of Modern Dance.

"Modern Dance in Education" is a scholarly book written about a subject that has been much maligned, and misunderstood — and I might add, too often mis-taught.

Although anyone who dances and/or teaches Modern Dance will stand to gain a great deal through the study of this book, perhaps those who actually stand to benefit the most are the ubiquitous high school and college gym teachers among whose 'duties' it is to impart at least a smattering of Modern Dance knowledge to their charges.

As the late Rudolf Laban states in the book's foreword "the essential value of this book lies in the fact that the author is a practicing teacher . . . "

Some of the subjects covered are: Movement, Effort, Space, Group Dance and Dance Drama. There are also suggestions for suitable music and recordings for the Modern Dance as well as a list of books for further reading. A most

## LETTERS

Dear Editor:

I have heard one side of this recording, "Strangest Secret," and was truly inspired by it. Can you plan on sending my copy to me upon the return from my vacation, which will be August 4th?

Sincerely,
FREDDIE FINN

helpful addition is the Glossary of Modern Dance terms.

Realizing the shortage of boys in this field the author has included an excellent chapter on Dance for Boys and Men in which she explains that in planning a program for the male it should consist of "vigorous, lively, masculine themes". Listed are a number of appropriate themes for both male and female dancers.

If you are interested in inducing more boys to study dance — and who isn't — this chapter alone is worth the price of the book. And if you're in any way interested in the teaching of Modern Dance, don't pass this one by.

— *B. H.*

---

**THEME FOR BALLET**
***by VICKI BAUM***
**(Doubleday)**
**332 pp., $3.95**

Vicki Baum, author of Grand Hotel, Shanghai '37, Hotel Berlin '54, plus sixteen other books is unquestionably a talented writer on a variety of subjects. Her recent, "Theme For Ballet" should be of particular interest to those in any way associated, directly or indirectly, with the world of ballet. And this goes for that very special hybrid, the 'balletomane'.

Miss Baum apparently knows from whence she writes for the book, while somewhat overcrowded with 'characters' (and I use the word advisedly) such as those one either knows or has heard about, does resound with a certain realism.

Heroine of the story is Katja Milenkaya, ballerina, Mirko Bagorian, ballet master, choreographer and seducer of young ballet dancers, Grisha Kuprin, childhood friend and partner of Katja's and Dr. Ted Marshall, her mismatched husband. Of course there are a great many others, enough in fact to make one more book the size of this one.

Because the book strives to cover so many detailed years in Katja's life much of the story has been told in retrospect. For this reviewer the all too often sudden return to the past through the eyes and mind of Katja not only retarded the story flow, it actually made the reading a bit difficult.

At this point I should like to point out that 'Theme For Ballet' is by far and above the most outspoken novel on the subject of ballet that I have yet read. For the genteel reader — if such there be — Miss Baum's candid descriptive passages as well as her frequent down-to-earth language might come as quite a surprise, not to mention shock.

For example, the vivid descriptive sentences used in describing the aftermath of Mitiz' abortion, or the exceeding frankness in which Bagorian's seductions are described plus the generous use of several four-letter words, might tend

***The organization of which your dance teacher is a member***

DANCE MASTERS OF AMERICA

A national organization of dance teachers which is rigidly selective with a high standard of requirements that must be fulfilled by every member. Members must prove themselves as qualified teachers both from a professional and personal basis.

***Teachers who are interested may write for information regarding membership***

**Dance Masters of America**
601 N. Division Street
Salisbury, Maryland

*Subscribe* or *Renew*
*Your Subscription*
*to*
**DANCE DIGEST**
*NOW!*

**Before Price Increase**

BEGINNING WITH THE NOVEMBER ISSUE, DANCE DIGEST NEWS STAND PRICE WILL BE
**35¢ a Copy**

SUBSCRIPTIONS:
**1 year (11 issues) $3.50**
**2 years (22 issues) $6.00**
**3 years (33 issues) $7.50**

Don't Delay — Subscribe Today to DANCE DIGEST
"America's Pocket Size Magazine of Dance"

**DANCE DIGEST**
376 Almaden Ave., San Jose 10, Calif.

to unduly raise the blood pressure of the less hardy readers.

In short, Vicki Baum does not hesitate to call a spade — just that. But if realism is your dish you'll like the heady style in which the story is told. This reviewer did, but then perhaps I should hasten to add that I am also a collector of Hemingway and Caldwell.

As for the story itself — it seems to be wanting. Although many things happen, much of it left this reviewer unconcerned — perhaps the author has tried to tell too much within too little space. However, if you're over eighteen, enjoy the fascinating world of ballet and ballet companies, as well as the heterogeneous individuals that go to make up all of this, then you will undoubtedly find 'Theme For Ballet' interesting reading.

— *D. S.*

# LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

▼ Hearing that famed Diaghilevian star Leon Woisekowski was in London from his native Poland, Festival Ballet's Anton Dolin invited the creator of PETROUCHKA to remount this ballet for the company. This week we saw the result as Festival started their summer season in London with both Beryl Grey and Alicia Markova added as guests to the company's roster.

Sadly, the restaged PETROUCHKA is a rather shabby, vaudeville version of what we expect. Very poor decor, loose ensemble, an unthoughtful Petrouchka . . . it adds up to a shadow of the ballet which was a crowning achievement of the Diaghilev-Strawinski-Benois-Fokin era.

There was little of the straw doll in Keith Beckett's reading of Petrouchka, a surprising lack when — surely — Wojcikowski feels the role more than anything else in the ballet? Anita Landa danced the Doll, Louis Godfrey the Moor.

Petrouchka must have once been magnificent. I have seen it great. I have seen this company, and Dolin as Petrouchka, give a fine presentation. Unfortunately, the lookback by Wojcokowski only served to lessen, not strengthen, the production.

A promising, even more than promising, newcomer to the company is Andre Prokovsky. Although not seen in any tasking role (he partnered Krassovska in Casse), Prokovsky for me was the only brighter spark in an evening otherwise hardly relieved of

## PAINLESS

by
Lyn Dellis

I shiver and shake when asked for a dance
My knees feel weak and I try to flee
But my partner keeps saying, "this won't hurt a bit"
He must mean himself, not me.

boredom. Except, of course, in Petrouchka: that did not bore me, it proved embarrassing.

### Polish Dancers

▼ Jan Cobel has brought his Polish folk company, oddly named the "Polish Ballet" to London. This is a very typical Soviet bloc group, amateur in stagecraft, bouyant in personality, almost totally lacking in ballet interest.

### Massine

▼ Massine and his talented 15-year-old daughter are currently restaging Le Tricorne in Amsterdam. Later they come to London to dance with the de Cuevas ballet. Serge Lifar comes, too.

▼ The de Cuevas season, with Hightower and Golovin, promises to be the highpoint of London's ballet year. Immediately afterwards, Antonio returns with his company.

▼ Sadly, Lucia Chase has not found it possible to bring the American Ballet to London. And, as another fall is scheduled into place, again we have no return of Jose Greco.

STEP UP WITH THE
**Associated Dance Teachers of Southern California**
Dance Masters of America Club No. 1

★

You'll find INSPIRATION at every meeting. You'll take PRIDE in becoming a Master Teacher. You will enjoy much PRESTIGE. Inquire today about our Provisional, Junior or Active Membership

★

CHARLEY BAKER, President — VIRGINIA ROSE, Secretary-Treas.
Club No. 1 — Box 776, Sunland, Calif.
Known for 38 Years as the Associated Dance Teachers of Southern California

## NEWSETTES

● Leticia Jay announces that with her "Jay Notation" home study courses students also will receive free in-person lessons (2 hours in length) the number of lessons depending upon the length of course taken. These in-person lessons will be good for the next five years in New York City, so that anyone attending the big city within that time, who has taken the home-study course, will be able to avail themselves of this extra special offer. Her slogan: "The International Picture Language" for reading and writing the dance.

● From the Walter Winchell column: Stardom means hard work. Leslie Caron still takes lessons in dancing and acting.

● Mrs. J. Howard Ferguson, wife of DMA, Past President, was rushed to the hospital with a severely sprained ankle after catching her foot on a torn bit of carpeting at a Long Beach hotel. Last seen she was smiling amiably as she made her way among the DMA conventioneers with the aid of two crutches.

# the DANCE in NEW YORK

a series of reviews

edited by W. H. STEPHAN

**Dick Fitz-Gerald**
**Eleanore Kramer**
**Diane and Vol Quitzow**
**Deborah Zall**

***YMHA***
***May 3, 1958***

A concert by Dick Fitz-Gerald, Eleanore Kramer, Diane and Vol Quitzow, Deborah Zall and companies seemed to remind dancers, dance teachers, choreographers, and dance enthusiasts how badly this art form needs to establish standards of performance. With the exception of one piece, "Shadow of Her Sister," choreographed by Deborah Zall, the afternoon was a most unfortunate one. Naivetteé, self-consciousness, and technical inadequacy kept the pieces on an amateur level. These choreographers are typical of so many young dancers who presume to put on a concert of works when they should be studying composition. Known to everyone is the need these potentials have for artistic direction and for more organization, (e.g., The New York Ballet Club), who will assume part of the financial burdens of performance and, at the same time, assume certain artistic responsibilities (since it is made plain to all that the dances are composed by students who need a place to try out ideas).

"The Strolling Players" opened. Dick Fitz-Gerald had intended, no doubt, for this to be a lively, colorful beginning, but it registered as unskillfully contrived and poorly danced.

Also included in the first portion of the concert were Deborah Zall's "Rachel" and "Theme and Variations." Neither work compared with her "Shadow of Her Sister" which she and Nancy Stevens performed so well in the second half of the program. "Rachel" was based on the quote, "And Rachel loved Jacob, but she was barren." There is material enough in this quote for a full evening of dances, but Miss Zall limited herself to a very literal interpretation of the two phrases. "Theme and Variations" was based on a lovely movement theme, but the end result was a "keep dancing, don't stop to rest, keep moving, always!" today when using pre-composed music as the single motivating idea for choreography. The music is literally interpreted from the standpoint of rhythm and figuration and the choreographer seems compelled to follow the sweep of the music.

"Short Story" choreographed by Vol Quitzow afforded an opportunity for the choreographer to be seen in his own strange and interesting manner of movement. "Fly" by Diane Quitzow remained an enigma. It might have been a comedy — then again, there could have been a message.

The one moment of the afternoon was given by Deborah Zall in the aforementioned "Shadow of Her Sister." It is based on the sisters, Adela and Angustius, characters in "The House of Bernarda Alba" by Lorca, and, except for a few lapses into literal pantomime and melodrama which intrude upon the otherwise strong, percussive, clearly defined movements, it is an exciting work to see.

"Into Darkness," choreographed by Eleanore Kramer, and "In Memoriam," "The Knot," and "Ceremony" by Dick Fitz-Gerald were non-descript, amorphous works that preclude criticism.

— *Claire Williams*

## Fred Berk Repertory Dance Co. Guest Artist — Kevin Carlyle and Company

***Kaufman Auditorium***
***May 11, 1958***

Fred Berk has finally accomplished what for a long time has been an obvious need in the modern dance world — a resident company of well-trained dancers which engages different choreographers to contribute works to their repertory. The results of this first program were, on the whole, most rewarding. It was an afternoon full of variety, well-balanced throughout.

Kevin Carlyle opened the program with a skillful blending of three dance styles :modern, ballet, and jazz. This *Divertimento For Dancers* was a genuine delight with is clever overtones of comedy. Although it was primarily a dance for dancers, the piece radiated a certain charm which communicated to all viewers.

*Fictitious Games* (Reviewed earlier in these columns) by Jeff Duncan has been added to the repertory of the company. Its primary distinction stems from its use as a vehicle to demonstrate the very fine pantomimic qualities of the company. The group is well suited for


Art Teen starts your season with the PURCHASE BONUS PLAN!

You make over 60% Profit

A dance item FREE with every dozen dancewear items you order

This season, Art Teen gives you one extra dancewear item FREE with every dozen you purchase at one time . . . two extra items FREE with each two dozen, etc. In addition, you receive a school identification initial with each order. As usual, you buy at factory wholesale prices, and, when you buy by the dozen, you make over 60% profit.

The very finest fabrics are used by Art Teen . . . Art Teen's exclusive Mer-Sheen,* Satin-Glow Jersey, Du-Pont fiber Nylon-Stretch fabric jersey (sweater weight, not transparent).

Expert tailoring, the greatest range of sizes, many styles and 15 high-fashion colors. Catalogue quoted Factory Wholesale Prices.

EXTRA SAVINGS: We pay all shipping charges when check is sent with order.

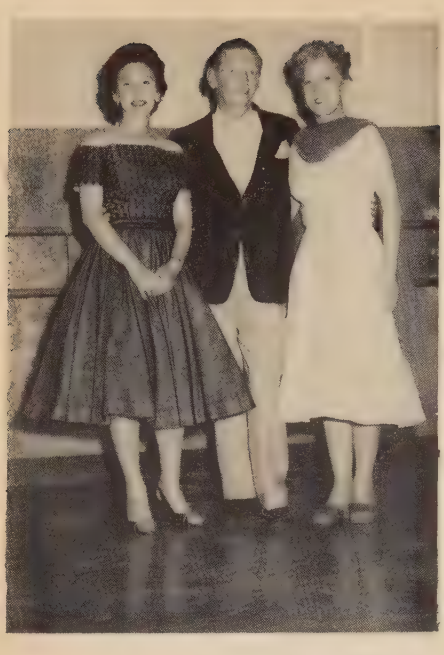
Sizes: Girls 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14.
Adults 10, 12, 14, 16, 18.

Write for the profit-making catalogue. Free to regular customers; new customers send $1, deductible from first purchase.

* WHAT IS MER-SHEEN? Mer-Sheen is a wonderful new cotton fabric. It is made from the finest long staple cotton and spun into yarn for us by America's leading spinner. Mercerized to give strength to the finished fabric, it has the lustre and feel of silk. Yet it is all fine cotton. Art Teen chooses Mer-Sheen for its long wear, comfort, high absorbent qualities and smart fashion appeal.

Art Teen Sportswear Co.

226 SO. ELEVENTH STREET, PHILA. 7, PA.



Thalia Mara, Arthur Mahoney and Olga Ziceva pose for Dance Digest at the first Annual Seminar of the National Academy of Ballet which was held at San Mateo, California, June 22-27.

this playful gambit and Aryeh Cooper gives a fine performance in the "Initiation" sequence.

Choreographer Linda Hodes contributed a strong, dramatic duet to the program, *Curley's Wife,* based on *Of Mice and Men.* Miss Hodes has chosen the minutes leading up to the strangling of Curley's wife by the dull-witted Lenny. Despite the fact that Kevin Carlyle was miscast in the role of Lenny and that Jan Goldin rendered a rather cool Curley's wife, the piece held in its dramatic intensity. The choreographer has designed some striking moments for the wife and has built the actual strangling to a startling climax. It was a finely wrought work which added a piece of real substance to the repertory of the group.

The *Village Festival,* choreographed by Bruce Carlyle, showed the company dancing a style in which it has become specialized. The group is the offspring of Fred Berk's Hebraicia Concert Company, which has explored far into Jewish folk dance. The company danced *Village Festival* with great style and perhaps raised it much above the choreographic level on which it was concevied.

The jazz idiom was attempted in Lee Becker's *Out on a Limbo.* The most noteworthy part of the ballet was a duet danced by Bobbie Dolgin and Aryeh Cooper. The section was choreographically inventive and original in characterization. The group sections, however, with the exception of Miss Dolgin, seemed rather routine and the dancers, with the exception of Miss Dolgin, seemed out of their metier in modern jazz.

Guest artist, Kevn Carlyle, danced a solo, *Prodigal Son,* which was spectacular in performance but rambling and vague in conception. Certain dance phrases were vividly projected as well as expertly danced, but the focus and intent of the work seemed to constantly fluctuate without purpose.

A large group work entitled *Country Style* by David Wood closed the program. Once again the company seemed very much at home in a style closely allied with folk materials. The work consisted of meetings and partings, teasings and courtings. It was given a charming and polished performance with outstanding work by Mr. Wood, Jan Golden, Bobbie Dolgin and Jim Gardner. Due perhaps to the length of the work and to the lack of any new ideas libretto-wise, the dance took on a derivative flavor, smacking much of Agnes de Mille and Sophie Maslow.

It is encouraging to note that with the success of this initial venture into a resident New York Repertory Company, Mr. Berk has already laid plans for a continued and expanded program next season.

*— Bill Hooks*

***Coming soon:***
**BILL ROBINSON**
***King of Tap Dancers***
**WATCH FOR IT in an early issue of DANCE DIGEST — America's Pocket Size Magazine of Dance**

## BALLET THEATRE FRANCAIS

***Adelphi Theatre***
***May 20, 1958***

To expound on this importation would be superfluous. Neither the choreography nor the dancing, the music nor the musicianship warrants more than recording the fact that *The Broken Date,* a three-act ballet, was presented for a much shorter than originally planned run at the Adelphi Theatre. Gilbert Miller, in association with Jules Borkon, presented the group, and they did their best to generate excitement regarding its appearance through sensational advertising based on the physical attractiveness of one of the dancers. (They were wise to avoid mentioning her dancing.) In actuality, however, the ballet was more shocking and sensational than even the advanced publicity forewarned.

The ballet, with libretto by the young French writer Francoise Sagan, decor by the well-known French painter Bernard Buffet, music by Michel Magnes, staging by Roger Vadim, and choreography by John Taras and Don Lurio, American dancers — with credits listed in that order — was a complete and total failure with the exception of the appearance of Miss Toni Lander, a very brief appearance by Don Lurio, and a little duet called *Dance of the Hands of the Clock.* Mr. Taras and Mr. Lurio should be recognized as less than mediocre choreographic talents, but since previous publicity is often more important than proven ability both will probably be heard from again soon.

The offensively salacious and lurid jazz scenes were bad enough, but nothing could top the downright amateurishness of the choreography and the dancing in *Dances of the Flames* and *Dance of the Flowers.* One fat little flower, who kept watching the person on her right for "what came next," insisted upon giggling each time she forgot the routine or when she audibly bounced to the floor instead of floating gently like a flower.

The music was equally bad. Never has there been gathered into one New York theatre pit such an assortment of unaccomplished musicians. Mr. Joseph Levine, conductor, must have been aware of the bad intonation in the strings and the handfuls of incorrect notes from his pianist. The composition, which ranged from the worst schmalz to plagiaristic passages from an old Glen Miller favorite, *Pennsylvania 6-5000,* needed the best musicians available.

— Claire Williams
— James Damian Holmes

ORDER BY MAIL!

TRADE MARK, REG.
(DANNY HOCTOR, Pres.)

RECORDS ★

ROUTINES

★ SHEET MUSIC

They're NEW! Ask about our Special
BALLROOM DANCE RECORDS

★ ★ ★ ★ ★ ★ ★

Send for FREE Catalogue

Dance Records, Inc.
P. O. Box 289
Radio City Station
New York City 19, N. Y.

"To Stay Mentally Alert, Physically Fit — Try Dancing!
"Help Keep America Physically Fit!"

Jocelyn Vollmer, Nancy Johnson, Lew Christensen and Sally Baily stop for a picture in Quito, Ecuador. The San Francisco Ballet Co. tour has been extended two more weeks. The troupe will return to San Francisco, Oct. 6th.

Friends meet friends at recent Dance Masters of America annual convention (74th) held this summer at Long Beach, California. Left to right: J. Richards, (name not known) Joe Kaplan (Selva & Sons), Evelyn Osterhouse, Phil Osterhouse (Past President DMA), Donald Duncan (editor of Dance Magazine) and Katherine Sheehy.

"Pas de Six," presented by the Bay Area Ballet Co. Dancers are: Kathy Phillips, Larry Hunt and Lynette Alaine. Choreography is by Ruth Sandholm, music by Rossini.

# HOW'RE YOUR PUBLIC RELATIONS?

**By Harley N. Cole**

**Off-Beat (Business)**

An advertising man said it, and who can deny it? "Who tooteth not his own horn, his horn may not be tooted."

Captains of industry and corner merchants agree. Witness the billions of dollars spent annually on newspaper, magazine and TV advertising. For the truly successful know that before they can sell their goods or services, they must first create a favorable "brand image" — or, as public relations say, "a goal attitude" — in the popular mind.

A well-known cigarette hit the top when its ads portrayed rugged Westerners smoking the brand — the cigarette became identified as a **man's** smoke. Publicist Steve Hannigan made Miami Beach famous by flooding the press with photoes of luscious bathing beauties lolling on its sands. Brand image: Miami Beach is a place where lovely girls are to be found. Men nibbled at the lure. The girls followed.

How can you — anxious to get ahead on the job, make more friends, create good will — apply this technique to **your** circumstances? Can **you** establish a "brand image"?

You already have one!

If someone knows you—whether you're an individual, a company, a small businessman, whatever — that person attaches to you a definite, if subconscious, value. He has **some** feeling toward you. If 100 represents strong love and zero stands for bitter hate, then most scores fall somewhere in between. Your public relations is your average score among the people who know you.

Like every company, you have several publics. The average firm has five: Customers, employees, stockholders, the community in which it operates, the government.

To raise **their** scores, many companies employ professional public relations counselors — organizations of consultants that often charge $100,000 a year or more for their advice on which score-raising techniques to use.

But if techniques vary, principles are pretty much the same. Learn what they are and you can raise your score.

Here are the basic steps:

**Determine your publics.** Retailer? Clearly, your most important public consists of customers. But don't forget **potential** customers (possibly your largest public) suppliers, salesmen, em-

ployees. Are you a wage-earner? Your publics include: Your family, your employer, fellow employees, your neighbors, your community, merchants with whom you deal.

**Estimate your present score with each public.** How do you rate with your customer or mate? Do people respect your wishes? Does the boss ever take you into his confidence? Do your colleagues seek out your company? Are you approached by neighbors to pitch in on neighborhood projects? Is your credit good?

**Estimate the score you give your publics.** There is usually a direct correlation between how high you rate others and how high — or low — they rate you. Do you take suggestions as weakly-disguised criticisms? Do you pooh-pooh others' opinions — when they don't agree with your own? Do you consider any of your publics as distinctly inferior to you, intellectually, socially, or any other way? If your answer to any of these is "Yes," you can be almost sure that your score of **them** is mirrored in their score of **you.**

**Take steps to drive up the scores.** How? By increasing those activities that lead to a high score and simultaneously decreasing those that push a score down. While goals and circumstances may vary, the following "Big Ten" are some of the most widely accepted criteria among public relations experts for creating a favorable personality "brand image".

---

1. **Be friendly.** Look for the good in everyone you meet or know. Smile and mean it. The irate customer, the silent boss, the sullen neighbor — all may be waiting for you to make the first move. A lot of people get reputations for being unfriendly when in reality they're just painfully shy. Take the initiative and you'll be amazed at the number of "good Joes" you'll unearth.

2. **Be neat.** The grocer with a clean apron, the tastefully dressed salesman, the neatly dressed dance teacher — these people know that one of the first things others notice is the way a man dresses. Whatever public you are dealing with, you will hike your score in its mind if you take the few minutes each day to check on your personal appearance.

3. **Watch your mannerisms.** Oftener than you may suspect, you are judged by "little" habits. Scratching, yawning, and nail biting, to name a few, are mannerisms that can alienate even friends — and drive your score way down.

4. **Keep your word.** When you promise something, deliver — even if it inconveniences you. Whether it's a trip to the zoo with the kids, a debt to be paid, or a complimentary dance lesson —live up to it. Your stock will not only zoom, but a lot of people you never dreamed noticed will be glad to give you a helping hand when they can.

5. **Listen.** We all like those who listen when we talk. It follows that we will be liked if we listen when the other fellow speaks. Look a man right in the eye when he talks to you so that he knows he has your undivided attention.

6. **Say "Thanks."** Nothing new. But it's surprising how few men and women really remember to do it. Just notice how often favors and kindnesses go without appreciation or thanks. Examine your own feelings when someone sincerely expresses appreciation for some favor you do for him and you'll have some idea of how far a little "Thank you" can go.

7. **Learn the basics of being a good host(ess).** It may be the boss . . . a fellow employee . . . the neighbors . . . but whoever it is, your score will go up if you know how to make people feel at home in your home. Read up on the etiquette of table setting, how to keep the conversation going, how to mix favorite drinks. Your good taste, whether it is in inviting people who "click" or in stocking up on fine Wolfschmidt vodka will get around — and that means more points added to your score.

8. **Be punctual.** The first law of business, industrial and social know-how is, "Be on time." It not only shows consideration for others but proves your reliability in other directions.

9. **Keep tabs on your English.** Many a man has lost prestige, popularity, and chances for promotion by feloniously assaulting the King's English. A little more reading, a bit more attention paid to radio and TV announcers, and you can avoid the more flagrant errors of grammar and pronunciation. (And this is equally important for the dance teacher.)

10. **Avoid giving unasked-for criticism.** As constructive as you may think you're being, it's doubtful that the recipient will be overjoyed to hear what you think he's doing wrong. Of course, there are common-sense exceptions — children and job-trainees, for example.

A good part of the trick, as you may have gathered, is in getting others to help toot your horn. The ten tips described above should help you line up the orchestra.

Note: Mr. Harley Cole is Vice-President of General Wine & Spirits Company.

Important Step in Dance Accompaniment

. . . Good news for dance instructors from Stepping Tones Records! New arrangements, new exclusive dances, new quality recordings—they're all yours . . . for ballet, tap, ballroom, modern jazz.

Write for our latest catalog and reference book today!

Stepping Tones RECORDS

P. O. Box 64334, Los Angeles 64, California

# RE:
# *Examining and Certification of Dance Teachers in America*

(AN EDITORIAL)

Some months back the editors of Dance Digest conducted a survey entitled: "Examining and Licensing of Dance Teachers in America — A 48-State Survey." Although we expected a certain amount of pro and con repercussion on this vital subject, we were not prepared for the apparent lack of thought, or lack of adequate reading given this survey by many of those who so vehemently opposed it.

May we add that the editors of this magazine are either actively engaged, or have been engaged, in the teaching and/or operational end of the dance teaching profession for many years and therefore feel qualified to write on this particular subject.

However, to set the record straight, we wish to point out that Dance Digest did **not** and does **not** advocate the 'licensing' of dance teachers, as a thorough reading of the original survey letter will reveal. The 'Survey' which was mailed to 48 States was merely to determine for the record how many States have laws, or plan to pass laws requiring dance teachers to be 'Certificated' before they can teach dancing. To help clarify our position in this matter we are re printing two paragraphs from the original letter:

*Dear Sir:*

*The research department of Dance Digest magazine is currently compiling information on States which have, or have not enacted laws governing the examining and licensing of dance teachers.*

*Please note that the term "license" as used herein does not refer to so-called "business" licenses required by some cities solely as a means of deriving income, but rather a license in the sense that a doctor or dentist must be licensed in order to practice his profession, or a public school teacher must meet certain standards before she is "certificated".*

What happened, we discovered, was that too many readers did not read the complete text as it appeared in the unabridged 'Survey'. However, because the word 'licensing' as it appears in the title is somewhat misleading unless the subject matter is read in its entirety, the editors have taken steps to change the title on all future printings to read: 'Examining and Certificating of Dance Teachers in America'. This, we trust, will help to compensate for those persons who read only the 'headlines' of an article or news item.

Now that we have explained the purpose of the Dance Digest 'Survey', it might be well to suggest that the dance teachers of America get their heads out of the sand and stop playing ostrich — particularly where the 'Certification' of dance teachers is concerned. To be sure, there are those who believe that by ignoring the issue it will not come to pass. However, the truth is there have been many rumblings in the recent past from professional politicans regarding this and similar issues. Two cases in point were the abortive attempts of the states of Pennsylvania and New York to shackle the dance teaching profession with discriminatory legislation. Let's face it. Whether we like it or not, the 'Certification' of dance teachers is before us and the issue is growing stronger.

Because the editors of Dance Digest are sincerely concerned with the welfare of the dance teacher and his profession, we feel that this subject should be considered and discussed dispassionately from every point of view by all accredited dance teach-

## S.F. CONTEMPORARY DANCERS PERFORM ON TV

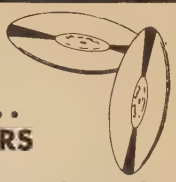
On July 4th in San Francisco, the San Francisco Contemporary Dancers along with educational television station KQED commenced an experimental series: "A Summer Season of the Dance" on television: four programs presented on alternating Friday nights from 9:00 to 10:00 P.M.

The Summer Television Season commenced two days prior to the closing of the ambitious First Lively Arts Festival which the foundation sponsored during June and early July, and was announced as a portion of the Festival which included opera, dance, symphony, recital, cinema and exhibitions of painting, sculpture and photography.

The first program in the series featured the hour-long dance-drama "Anna Karenina" after the novel of Leo Tolstoy. Created originally for the stage and premiered at the Contemporary Dancers Center in May of this year, "Anna Karenina" is described as an interplay in time and space, a stream-of-consciousness unfolding of the stresses within the doomed existence of the central figure. Dancers were Jean Mathis as Anna Karenina; James Croshaw as Alexei Vronsky;; Anna Janes as Katya Shtcherbatsky; Ernest Hernandez as Alexi Karenin and Myrna Williams as Marya Etimovna. Choreographer is J. Marks and director for the television presentation Richard Moore. Costumes were designed by James Croshaw.

The second program was presented July 18th, featuring the surrealistic dance-drama "The Night is a Sorceress";

RUSSELL RECORDS... HEADQUARTERS



*for all your Record needs!*

Russell Records has pioneered and is the leader in recorded music for either beginner, intermediate or advanced student instruction or home practice records. Take your choice of over 375 musical numbers in a variety of tempos for exercises and routines of various lengths, including records for recital performances. All orders given 1 day service. Send for FREE Catalog.

RUSSELL RECORDS, INCORPORATED
P. O. BOX 328 Dept. T-10 VENTURA, CALIF

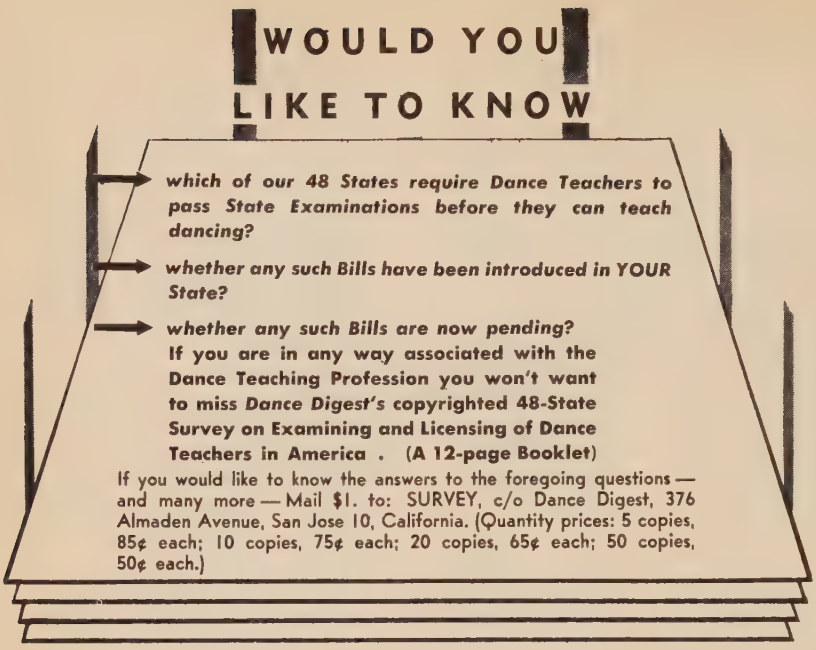
CAPEZIO . . . SHOES and ACCESSORIES
1612 Broadway, New York City
59 Temple Pl., Boston, Mass.
17 North State St., Chicago, Ill.
411 W. 7th St., Los Angeles, Calif.
5619 Sunset Blvd., Hollywood, Calif.
133 Geary St., San Francisco, Calif.
309 South B.Street, San Mateo, Calif.
1458 McGill College, Montreal, Canada
1174 Bay St., Toronto, Canada

ers' organizations — NOW!

Why is it so important that this issue be brought up now? The reasons are obvious. If the dance teaching profession is to have its say in helping to formulate any forthcoming laws governing its profession — particularly the 'Certification' of dance teachers — it should take immediate steps to draw up its own standards, requirements, etc. It must not wait until the professional politicians and outsiders are in a position to dictate the policies of the dance teaching profession.

To prepare now to offset any future legislation does not mean that such action need be made public at this time. It merely means that whenever legislation, oppressive or otherwise, is brought to any state legislature, the 'voice' of the profession (all accredited dance teacher-organizations) will be in a position to intelligently present the dance teachers' side of the issue. For who knows better than those in the dance teaching profession what is best for its members as well as for those they teach?

We repeat. Any legislation involving the dance teaching profession **must** be controlled by its members and **not** by those outside of the profession!


WOULD YOU
LIKE TO KNOW
which of our 48 States require Dance Teachers to pass State Examinations before they can teach dancing?
whether any such Bills have been introduced in YOUR State?
whether any such Bills are now pending?
If you are in any way associated with the Dance Teaching Profession you won't want to miss Dance Digest's copyrighted 48-State Survey on Examining and Licensing of Dance Teachers in America . (A 12-page Booklet)
If you would like to know the answers to the foregoing questions — and many more — Mail $1. to: SURVEY, c/o Dance Digest, 376 Almaden Avenue, San Jose 10, California. (Quantity prices: 5 copies, 85¢ each; 10 copies, 75¢ each; 20 copies, 65¢ each; 50 copies, 50¢ each.)


which the Contemporary Dancers Company premiered two years ago with outstanding public response. The third program in the series will include the solo for James Croshaw "Oracle of the Branch" with Music of Ravel and the abstract women's dance "Requiem for the Beloved." The final program in mid-August featured "The Chronicles of Fear", a dance-drama after the Electra of Sophocles which dates back to the first year of activity of the Contemporary Dancers when it was first shown in May of 1954.

It is the cooperative effort of the Contemporary Dancers Foundation and KQED to make these programs available on film to educational institutions and television stations throughout the United States.

---

**The *difference* between Success and Failure is often *indifference*.**


**DON'T DELAY —**

YOUR LAST OPPORTUNITY TO LIST YOUR DANCE SCHOOL AT THIS REASONABLE RATE !

**DANCE TEACHERS**

Keep your name before the dance public . . . List your name under

INDEX OF DANCE SCHOOLS

The cost is only $15.00 for 11 months. ***(3 lines 11 issues)***

Mail your ad *today* to:

**DANCE DIGEST**
**376 ALMADEN AVENUE**
**SAN JOSE 10, CALIF.**

an informal interview with

# PAUL DRAPER

This is the 19th in a series of informal interviews with famous personalities from the world of dance. The following interview took place at Palo Alto, California, where Mr. Draper appeared in a Concert at Stanford University on January 24, 1958.

(PART TWO OF TWO PARTS)

**Q. Personally, I think it would make an excellent book. Mr. Draper, have you always performed as a soloist, or have you also had partners?**

**A.** No, I have always performed as a soloist. Larry Adler and I gave shows together, but we were always on stage separately, except at the end when we would ad lib together. Of course, he isn't a dancer.

**Q. At the present time, Tap dancing seems to have hit a slump. It used to be that the majority of dancers in the commercial entertainment field were Tap dancers. What has happened tot his form of dance art? It isn't becoming a lost art, is it?**

**A.** Well, that's a delicate question. I'd almost be inclined to say that it may be. In the first place it had an exceedingly limited technique and its success depended wholly on the salesmanship of the performers who performed it. As an art form itself it was negligible. It has made strides over the last few years, both in its actual technique and in its breadth of expression.

As the audiences in this country began to become conscious of the Ballet and saw how much could be done with it, and what a huge field it was and how large and fine its movements could be, how it could help tell stories and create moods, help convey emotions and communicate ideas, I think Tap dancing began to be considered almost like juggling Indian Clubs, or something like that. Add this to the fact that there is what is called Modern Jazz dancing, which very well expresses and quite spontaneously the excited, querulous, wonderful mood of the young people. It fitted in quite well with the somewhat parallel craze which is called Rock and Roll. Jump music. It kind of stemmed from the Lindy Hop and from a sense of frustration and from a sense of love, curi-

osity and excitement. Those moods which are so prevalent are much better expressed through Modern Jazz than they could be expressed through Tap.

It's very understandable that Tap dancing with its limited forms of movement, with its emphasis on the foot skill should be, as these other things emerge — the Ballet on the one hand as an old traditional art, and Modern Jazz as a spontaneous expression of present day moods on the other — relegated to a somewhat lessened sphere of influence. Whether or not it will re-emerge, I just couldn't say. I myself have tried to broaden it, to make use of the movements of both Ballet and Modern Jazz to extend its scope, but I couldn't conceivably say whether that would help it succeed or not.

**Q. Do you have any ideas as to what might be done to bring Tap dancing back to popularity?**

**A.** Well, I would have to say first that I don't see much reason as to why it should be brought back to popularity. I'm no spokesman for the Tap dance as such. I'm a performer who happens to make use of it. I can't deny that I like it very much and I enjoy showing what I know about it to other people, but I don't think that I could seriously say that either as a performer or as an audience member that I would welcome its coming back in that sense of the word, or that I see any need that it could fill which isn't filled by something else.

Now that sounds like a very reckless statement to make concerning your own profession, but as I said earlier, I have a highly individualistic style, and I suppose I am more concerned with its application to me as a dancer than I am concerned with selling it to the country at large. If I were the head of a dance school or a big chain of schools, or if it were a commodity that I was trying to sell on the shelves of the super market, I would of course have to be concerned about its overall impact and development.

**Q. You say that Modern Jazz can do as much, or more, than Tap. But there is one thing that neither Modern Jazz nor Ballet have that Tap has, and that is audibility. Tap has a syncopation, an audible, rhythmic beat that neither of these other dances has. Wouldn't you say that this factor in itself is of great importance?**

**A.** For me it is, yes. But to expect to enlarge a field with a technique that is that hard to learn — you named three things, Modern Jazz, Ballet and the sound-making technique — that's asking an awful lot of a school of the dance. It would be a great deal to expect anyone to learn that, if and when they were able to achieve for themselves similar results with somewhat less specialized learning.

BILL COGAN
photographer

'showman' of theatrical photography

*Color -*
*Dance -*
*Theatrical -*
*- Commercial*
*- Portrait*
*- Wedding*

*phone: SKyline 1-8665*
3199 Clement St. San Francisco

EVA VARADY ROUTINES
Mean PROGRESS leading to SUCCESS
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
*Teachers write for List* S-58
Carnegie Hall, New York 19, N. Y.

ORDER BY MAIL!

PRACTICE makes PERFECT with
STATLER RECORDS
TAP - BALLET - CHARACTER
BALLROOM - JAZZ - MODERN
Box 189 — Radio City Station
New York 19, New York
Teachers—Send for FREE Catalogue.

I don't think any on branch of the dance deserves, or should come into any sudden area of preeminence over the others. I think good performers should be developed in whatever field they study; fine actors, fine singers, good dancers. But whether they should play the piano, sing leader, dance Tap or something else, isn't something I myself could be hugely concerned about. I am concerned over whether or not people do dance well, but what field they have chosen to express their desire to dance well in is not one that I could have much factionalism about.

**Q. Where do you get your ideas for creating your dances?**

**A.** From living, I guess. From being alive. Everything that you see and have happen and do, everything that you come in contact with, all the human relationships that you enjoy, or suffer, all these things shape you, help form you into an expression of those things. From that, you make up dances.

**Q. How many dance compositions do you have at present in your repertoire?**

**A.** Right now, I guess I have about thirty or so.

**Q. Whom do you personally consider to be today's best Tap dancers?**

**A.** Fred Astaire is certainly well up there. He's ageless, delightful, graceful and gracious. The late Bill Robinson had a huge influence on the field of Tap dance. He was a magnificent artist. There seem to be no girls in that same league.

**Q. On your foreign tours, did you find that audiences were as receptive to your concerts as they are over here?**

**A.** I would say that you find a little more resistance to Tap dancing over there in the areas where I have performed. They are not used to associating either classical music or serious thought with Tap dancing. Their main association with it has been through movies and if it is anything except a mildly entertaining form of expression they are, I think, somewhat nonplused. There were exceptions, naturally. In England, especially, we were very well received and throughout Israel, where Larry Adler and I gave about thirty-five shows, there was an astonishing response — they loved everything.

**Q. In the countries that didn't seem to take to your dancing, how were the reviews after the critics had seen the performance? Had they changed their minds?**

**A.** Not much. No — they didn't like it very much.

**Q. What, in your opinion, is one of the most important assets a person studying to become a serious Tap dancer should have?**

**A.** The realization of how long it takes to do anything well, and sufficient love and will power to dance and to dance and to dance.

**Q. What sort of future do you think lies ahead on TV for the really good Tap dancer?**

**A.** I haven't the slightest idea. It's not much used on Television and whenever it is used, it's used on amateur shows as a rule and in such dreadfully low degree that it isn't even fair to say that it's ever been presented much on TV. I would say, however, that a good artist in any field has a very good chance to become successful, whether it's stamp collecting, Ballet dancing, Tap dancing, or anything else.

**Q. Do you advise a young person starting in a dance school to specialize in one type of dancing, or do you suggest that he or she study all types? I'm referring to the serious student.**

AL
GILBERT
ROUTINES FOR CHILDREN
FREE BROCHURE UPON REQUEST
P. O. Box 36479 Hollywood 36, Calif.

ORDER BY MAIL!
A & L THEATRICAL FABRIC & SHOE CO.
Toe — Tap — Ballet — Acrobatic Shoes
Costume Fabrics — Rhinestones, etc.
Leotards — Opera Hose — Danskins
Blacklight Fabrics — Lite Equip.
Hawaiian Skirts — Leis — Gourds
Majorette Fabrics — Boots — Batons, Etc.
Stage Make Up — Wigs — Santa Suits
STEPPING TONES Records
Mail Orders Promptly Filled
1823 Franklin, Dept. DS, Oakland, Calif.

**A.** I would start specializing. Ballet is what I would advise any young person to study and if they liked that, let them continue with it and expose them to other sorts of dancing. Then if they became interested in something else, I would say that there isn't anything else that they could become interestd in that they would not be better suited for by having studied Ballet.

**Q. Do you think that being a good Tap dancer offers a person a good opportunity to break into show business today?**

**A.** No.

**Q. Why do you say this?**

**A.** Just read some of the things I've already said and you'll see. But mainly because it's such a limited field of expression, and because there are so few opportunities for anybody to learn how to Tap dance.

**Q. Mr. Draper, if you had to start all over, would you choose the field of Tap Dancing as your medium of expression, or would it be something different?**

**A.** I don't think you can say what you would do if you had it all to do over again. You can ask if someone is sorry they have done what they have — and my answer would unhesitatingly be "No".

**Q. What would you say are the prerequisites to breaking into Musical Comedy, a la Broadway?**

**A.** You have to be able to sing, handle things in sketches, speaking parts, have a good sense of stage presence, humor, and you have to be somebody -- skill's not enough.

**Q. Do you have any suggestions that might help parents in selecting the proper dance school for their children? How can they tell when a teacher or a school is good?**

# Teachers' and Students' section

PLEASE NOTE:

If your organization's activities aren't pictured on these pages, it isn't because we are showing partiality — it's simply because we haven't received any news or photos from your association. The editors have written each association asking for Convention news and photos. So . . . please don't blame Dance Digest if you don't see your own organization on these pages. You're welcome to send us photos and news of your convention as well as any other news — at ANY TIME.

— The Editors.

This handshaking seems to be contagious at DMA Long Beach convention. Left to right: Charley Baker, President, A.D.T.S.C.; Tom Sheehy, Convention Chairman; J. Howard Ferguson, Past President, DMA, Inc.; Katherine Sheey and Leroy H. Thayer, Secretary, DMA.

---

**A.** In a small town, there ordinarily isn't much choice. In a large city I presume you could just go around to schools with someone you felt was competent to judge, or if you had had any experience yourself you could rely on your own judgment by observing classes.

**Q. Mr. Draper, would you be in favor of legislation governing the examining and licensing of dance teachers in this country provided an adequate board of judges could be set up?**

**A.** Certainly. However, the word "adequate" is open to all sorts of discussion, and you might have considerable trouble deciding what would constitute an adequate board, but I would be in favor of some form of examination — if not legislatively. I think that some standard of achievement and knowledge certainly should be expected of anybody who would like to become a teacher.

**Q. As a final query, what are your future plans?**

**A.** To become a better dancer.

The Texas Association Teachers of Dancing held their tenth annual Normal School at the Statler Hilton Hotel in Dallas, Texas, June 23 through June 29. The faculty was composed of Robert Joffrey, Ballet; Thomas Armour, Ballet; Gertrude Hallenbeck, Children's-Work; Frank Wagner, Jazz; George Foster, Tap; Jerry Bywaters, Modern; Virginia Self and Ella Ilse, Theory. Special classes for advanced students were also held during the week. (Upper photo)

Shown in the Arita Lee Dance Studio of Meadville, Pennsylvania, July 7, are students who took the Cecchetti graded examination. Examiners were: Virgiline Simmons (C. C. A. President) and Gertrude Edwards Jory (C.C.A. Past President). Students were from the studios of: Bess Brown, Mary Louise Niegert, Marie Davey and Arita Lee. (Lower photo)

1958-59 newly elected officers of the Chicago National Association of Dance Masters, Inc. Top row, left to right: Betty Mae Harris, Director; Howard Turner, Sergeant-at-Arms; Minette Buckman, Chairman, Board of Directors; Edna Christensen, Secretary-Treasurer; Catherine Cromwell, Director; Lemon Goings, Director, and Mildred Floerke, Educational Director. Bottom row: Don Ford, Director; Elisa Stigler, Principal; Gladys Benedict, Immediate Past President; Adele Artinian, President; Marie Buczkowski, First Vice-President; Ruth Valiquette, Second Vice-President, and Jack Wolfram, Third Vice-President.

The Ballroom Workshop which was held August 8th at the Hotel Sherman in Chicago as a part of the Chicago National Association of Dance Masters proved most successful, with faculty members as well as members coming from far and near. Seen here are Byrnes and Alice Swanson, featured ballroom attraction of this year's convention. Six faculty teams taught on this particular workshop. Harriet Schonberg, author of "May I Have This Dance," was unable to attend due to major surgery.

## LET US NOT FORGET OUR RIGHTFUL HERITAGE —

by
William and Lucile D'Albrew

For anyone who loves the dance in all its forms, as we do, a visit to the annual Southwest All-Indian Pow-Wow in Flagstaff, Arizona, provides a rare and wonderful experience.

During 4th of July week this year some ten to fifteen thousand Indians, representing forty different tribes, gathered for a three-day celebration. It was a get-together of and for Indians, but white visitors were welcome to witness the daily parades, the afternoon rodeos and the night ceremonials.

Having reached Flagstaff in time to get tickets for the Fourth of July night ceremonial dances, we went out to the city park as the sun was setting. Among the Ponderosa pines surrounding the park, Indians had already set up camp and were going about their chores oblivious to the stares of the ubiquitous tourists who seemed to be wondering what it might be like to sleep on the ground or try to cook mutton ribs over a campfire. At the entrance to the park a small carnival was doing a rushing business as white and Indian children alike enjoyed the thrill of the merry-go-round and the delight of ice cream and cotton candy.

We took our places in the grandstand, and as the last glow of light faded from the sky, four huge council fires were lit and the ceremonials began. There in a pine-encircled arena under a starry sky twenty different dance teams performed against a backdrop of bonfires, with drums and chants as their orchestra.

**CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, INC.**

**One-day teaching sessions at Bal Tabarin, Sherman Hotel:**
**Sunday, Nov. 2**
**Sunday, Feb. 2**
**Sunday, March 15**
**Six Sectional Meetings in 1958-59 to be announced**

Non-members are cordially invited to write for information and application to join. Routines for sale on all phases of the dance.

**Adele Artinian, President**
**Edna Christensen, Secretary**
**Executive Office: Suite 1610**
**32 W. Randolph St., Chicago 1, Ill.**

WE APPRECIATE
your mentioning
**DANCE DIGEST**
when you order from
our advertisers.
—thank you.

It is impossible to describe all of the dances, but before the evening was over we were overwhelmd by the artful rhythm, the fantastic, colorful costumes, the incredible footwork and the agility of the dancers. The flash of feathers, the bronzed bodies keeping perfect time to the beat of the drums, the droning and swelling of the chants, the flickering fires and the beauty of the night all blended into an unforgettable, spectacular tableau.

Of all the dances, the Hoop dance, which required the utmost in timing, agility and dexterity, was the most unusual. The performer, dancing between hoops laid on the ground, nimbly picked them up one by one with his feet, and constantly manipulating them around his arms, legs and body,

kept them whirling in a dazzling symmetry of motion. When the youngest hoop dancer stepped into the circle of light to perform, it was heartwarming to watch the others smile proudly while urging the little eight-year-old on.

In nearly every group there were young men and boys serving their apprenticeship in the ancient tribal customs. They are encouraged to carry on the traditions of their people. With the wonderful rhythm, grace and feeling some of the younger boys exhibited in their dancing, we felt they would be nothing short of sensational in ballet, with proper training.

The variety of the dances surprised us. The graceful soaring of birds was simulated in the San Juan Eagle Dance. The thrill of the hunt was depicted in the Jemez Buffalo Dance. The Hopi Clown Dance, as the name implies, was a humorous one. (As a modern touch, one young boy had "Elvis Presley" written across his back in bright-colored paint.) The virility and fierceness of the Apache Devil Dance, the quiet dignity of the Blessing of Ceremonial Ground—all represented a different aspect of life.

Sharply different from any dance we have ever witnessed, was the Navajo Yei-Bei-Chei, chanted in a forgotten ancestral language — primitive, weird and haunting. Even to city people unacquainted with the prairie, it invaded one's senses and seemed to speak of a lonely family huddled around a campfire on the plains, with sharp coyote howls puncturing the stillness of the night, the soft rustling of animals bedding down, and the sudden cry of anguish as an owl found its prey in the dark.

There is a time remembered by the heart that causes it to quicken

**The Hoop dance calls for a skillful handling of hoops while the dancer goes through intricate steps and acrobatics in perfect rhythm. (Ed. note: Could this be the source of today's Hula Hoop fad?)**

to the compelling beat of drums, to campfires blazing in the darkness and to pagan pageantry. We had a feeling of gratitude for being taken back to that time, which is a part of our heritage as well as that of the Indians, and we can only hope that these dances, expressing as they do the primitive life that formed the yesterday of civilization, will continue to be handed down from generation to generation.

Editor's Note: William D'Albrew conducts his own Ballroom School in San Francisco, California.

Three scenes from the Dance Masters of America, Inc., 74th Annual Convention, which was held during August at the Lafayette Hotel in Long Beach, California. Upper: Gertrude Edwards Jory and (lower) Olga Ziceva, conduct classes in ballet. Center: A ballroom session conducted by Dorothy Hoenig and partner (unidentified). — Photos by Kickbush.

NOTE: Dance Digest is presenting a new department entitled: "Know Your Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowlege of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

KNOW YOUR DANCING, c/o Dance Digest,
376 Almaden Avenue, San Jose 10, Calif.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

# KNOW YOUR BALLROOM DANCING

*By THOMAS & ROGERS*

| Movement | Direction | Rhythm |
|---|---|---|
| | **NATURAL TURN** | |
| 1. R.F. Fwd. | Facing D.W. | S |
| 2. L.F. Side | Backing D.C. | Q |
| 3. R.F. Closes to L.F. | Backing L.O.D. | Q |
| 4. L.F. Back | Backing L.O.D. | S |
| 5. R.F. to Side of L.F. (Heel Turn) | Facing D.C. | S |
| 6. L.F. Fwd. | Facing L.O.D. | S |
| | **CHANGE OF DIRECTION** | |
| 1. L.F. Fwd. | Facing D.W. | S |
| 2. R.F. Fwd. R. Shoulder Ldg. | D. W. | S |
| 3. L.F. Closes to R.F. without weight | Facing D.C. | S |
| 4. L.F. Fwd. | Facing D.C. | S |

NOTE: For all abbreviations, see August-September Dance Digest

## CECCHETTI COUNCIL OF AMERICA

The Cecchetti Council of America held an extensive six-day seminar, July 12 through July 17, at the Park Shelton Hotel in Detroit, Michigan.

President Virgiline Simmons announced that the 1958 seminar for both teachers and students greatly exceeded expectations. Participants enrolled from as far distant as Florida and Texas as well as other states throughout the nation.

This year the Cecchetti Council made available such well known dance personalities as William Dollar, who taught ballet technique; Valentina Pereyaslavec, pointe technique and variations; Nadia Chilkovsky, Labanotation. A noteworthy innovation was introduced to the program of dance instruction this year in the person of Joanna Von Draginda, who was received by the teachers and students with much enthusiasm for her Folk Dance technique which was taught in colorful native costume.

Classes in the Cecchetti Graded Method were taught by members of the Cecchetti Executive Board, together with general ballet technique.

A President's Reception was held opening evening with over a hundred teachers and their friends in attendance. Many teachers attending the Seminar for the first time returned to their homes following the six days of intensive study with a greater perception of the Cecchetti training they had received and a better understanding of the quality and technique expected through the use of the Cecchetti Method.

Due to the large number of teachers requesting examinations in the various Cecchetti grades, it was necessary to hold examinations one full day following the Seminar.

**Esther Mattix was crowned Queen of the Golden Gate Chapter of the National Smooth Dancers, Inc., during the 8th Annual Convention which was held at Bermuda Palms in San Rafael, California, August 29 through September 1. The Golden Gate Chapter of the National Smooth Dancers was the host chapter for 1958.**

## DMA CONVENTION Photos Available

Anyone wishing photographs of the recent DMA, Inc., convention held in Long Beach, California, during August may have them by writing directly to the official photographer:

A. C. Kickbush,
7746 Foothill,
Tujunga, California

**DANCE TEACHERS**
THE EXPLANATORY ARTICLE:
***"You Owe It To Your Child"***
is an intelligent, simplified means of orienting the parents of students, and of potential students, of your school.

***"You Owe It To Your Child" answers such questions as:***

"Is it all right if I give my daughter a few dance lessons to see if she will like them?"

"Will I be expected to see that she practices?"

"What will dancing do for my child?"

These are but a few of the many questions answered in this enlightening article. More than 100,000 copies of "You Owe It To Your Child" have been purchased by promotion-minded Dance Teachers.

ORDER YOUR COPIES TODAY!

**DANCE DIGEST**
376 ALMADEN AVENUE
SAN JOSE 10, CALIFORNIA

Please send me copies of "You Owe It To Your Child" as indicated below:

☐ Single Copy 25¢ ☐ 25 Copies $2.50
☐ 50 Copies $3.50 ☐ 100 Copies $6.00

☐ 200 Copies $10.00
☐ 300 Copies $15.00
☐ 500 Copies $22.50

☐ 600 or more copies 4¢ each
(Sorry, no C.O.D.s)

(Print)
NAME
Address
City
Zone State
Teacher Student Professional
Dance Enthusiast Library

# Information Desk

● *A new column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

**Q. It's not that I mean to be impudent, but I wonder if you can tell what the advantage is in belonging to a dancing teachers' club? After all, I know quite a few big teachers who don't and never have belonged to any teachers' group. In case you're interested, I'm a brand new teacher just starting to teach for myself. P.S. Could you also please advise me as to where I might buy a book of really good dances — one that explains the steps in easy language. I need mostly ballet and tap work.**

**A.** We all know of "big" teachers as you term them, who do not belong to any dance teachers' organization — just as we know of a few doctors who do not belong to the American Medical Association; but these are in a minority.

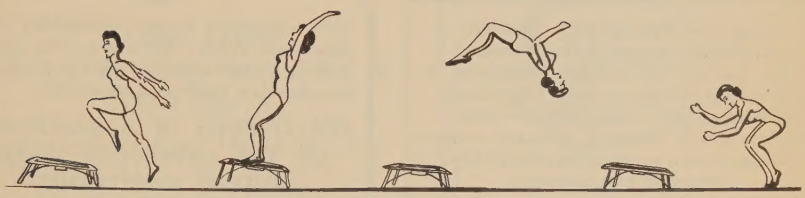
Briefly, the reasons for belonging to an accredited dance teachers' organization far outnumber the reasons for not belonging.

Inasmuch as your letter states that you are just now starting your own dance school, let me say emphatically that you have every reason in the world for joining such an organization, either State and/or National. In the first place, if you did belong to such a group you would not have found it nec-

A new monthly series on

**"ADVANCED ACROBATICS AND TUMBLING"**

by the famous U. S. authority on the subject, **James Rozanas . . .**



**37. BACK**

From a running start, jump from floor with one leg, landing on top and in center of canvas of the trampolet with feet together and knees straight. As trampolet throws body upward, throw head backward, causing the body to turn over and landing on floor with both feet in back of trampolet. (See page 19 of "Theory and Practice of Acrobatics and Tumbling."

(Drawings & Text, Copyright 1953 by James A. Rozanas, 10412 So. St. Louis, Chicago, Ill.)

essary to include the P.S. to your letter, for all dance teachers' clubs keep their members well supplied with topflight teaching material. They also offer assistance in solving any business problems that may confront their members.

Equally important is the fact that an accredited dance teachers' organization is the only means to date that the dance teaching profession has of combatting oppressive legislation. And the more that teachers band together, the stronger their voice in such matters. Certainly, you will agree that no individual teacher, regardless of his or her prestige, can do much good when the big issues are at stake.*

The editors of Dance Digest suggest that you write to several of these accredited dance teachers' organizations. They will be happy to mail you their brochures. You will find the addresses of several in this magazine.

*NOTE: The editor of Dance Digest has prepared a booklet entitled, "Why You Should Belong to An Accredited Dance Teachers' Organization" which answers many of the questions concerning these dance groups. Single copies are: Standard edition, 65¢; De Luxe edition, $1.

**DANCE TEACHERS!**

**The "Tools of YOUR Trade" should include Dance publications. If you are not already a subscriber to *Dance Digest*, why not turn to page 387 for a convenient Subscription Form?**

***Send in YOUR subscription to Dance Digest TODAY***

# INDEX OF DANCE SCHOOLS

• *SAN FRANCISCO, CALIFORNIA*

**WILLIAM D'ALBREW**
**BALLROOM and EXHIBITION MATERIAL including the INTERNATIONAL style of Ballroom Dancing, for teachers**
**Member Dance Masters of America and California ORdway 3-7612**
**1616 California St., opposite Blum's**

**MASON-KAHN DANCE STUDIOS**
**Home of the "Mason-Kahn Dancers" ☆**
**1125 Market St., — San Francisco 3**
**6240 Mission St. — Daly City, Calif.**
**Ballet — Tap — Acrobatics — Jazz**
**☆Professionally eligible dancers contact Mason-Kahn re membership in the Mason-Kahn Dancers**

• *SOUTHERN CALIFORNIA*

**BAKER DANCE STUDIOS**
**Executive Offices:**
**108 South 10th Street, Montebello**
**PA 1-3500**
**Member of Dance Masters of America and Dancers International**

• *SANTA MONICA, CALIFORNIA*

**THOMAS & ROGERS**
**Specializing in Teacher Training**
**• Adjudicating • Exhibitions • Trainers of 1957 N.B.O.A. Champions All Around**
**522 SANTA MONICA BOULEVARD**
**SANTA MONICA, CALIF. EX 5-6652**
**Home of the "International Style"**

• *OAKLAND, CALIFORNIA*

**MARY CONMEE SCHOOL OF BALLET**
**Member and official organizer Royal Academy of Dancing (London)**
**6034 College Avenue, Oakland, Calif.**
**OL. 5-9706**

• *OKLAHOMA*
• *OKLAHOMA CITY, OKLAHOMA*

**KOTCHE'S SCHOOL OF BALLROOM DANCING**
**Specializing in Ballroom Class Instruction for over 29 years**
**416 N. Hudson — Oklahoma City, Okla.**


**NOW! You can order**
**REPRINTS**
**of the**
**LAWRENCE WELK**
**Ballroom article entitled:**
***"Lawrence Welk: A Dancer's Musician"***

**This attractive 8-page pamphlet with Lawrence Welk's picture on the cover makes a choice mailing-piece for your prospective Ballroom Students.**

**FOLLOWING IS A SAMPLING OF THE LAWRENCE WELK QUOTES CONTAINED IN THE ARTICLE**

***"Ballroom dancing is one of the pleasantest and easiest forms of exercise and relaxation one can find . . .***

***"Ballroom dancing is inexpensive and highly enjoyable . . . because it is marvelous exercise, it can keep one's body toned and conditioned . . . "***

**If you would like a prestige Booklet to mail or give to prospective Ballroom students, place YOUR order now. There is ample space on the back cover for your studio advertisement. May be mailed with or without an envelope.**

***Please send me the 8-page Booklet, "Lawrence Welk: A Dancer's Musician," as indicated below.***

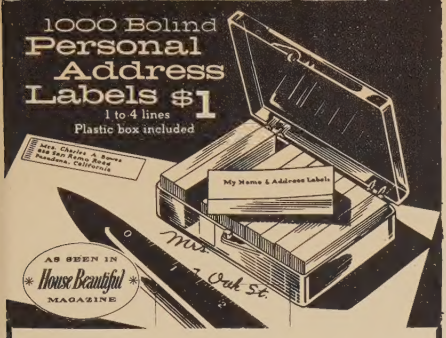
**Single Copy, 35¢ 25 Copies, $ 4.00**
**50 Copies, $ 7.00 100 Copies, $13.00**
**200 Copies, $24.00 300 Copies, $33.00**
**400 Copies, $40.00**
**500 to 1000 Copies, 9¢ each**

Enclosed is my ☐ check ☐ Money Order
Sorry, no C. O. D.s. for $.....

DANCE DIGEST 376 Almaden Avenue, San Jose 10, California

**Name**.....
(Please Print)
**Address**.....
**City** .....
**Zone**..... **State**.....

## ORDER BY MAIL!




### Your Own
### ADDRESS LABELS
### 1000 for $1

**ANY MESSAGE UP TO FOUR LINES** neatly printed in black on white, gilt-edged, gummed paper 1½ inches long. Packed in a re-usable plastic box, and padded in books for easy handling. Use them on your checks, books, dance routines, stationery, phonograph records and brochures.

**1,000 for $1**
**or 5,000 for $4.50, prepaid**

(Not over 27 letters and spaces per line, please — Allow approximately two weeks for delivery.)

ORDER TODAY from:
DANCE CRAFT, 376 Almaden Avenue,
San Jose 10, California

Enclosed is my ☐ check ☐ Money Order

for $.....

Please send (amount) ..... personal labels with the following wording:

(Please print)

1. .....
2. .....
3. .....
4. .....

Please mail labels to:

Name.....

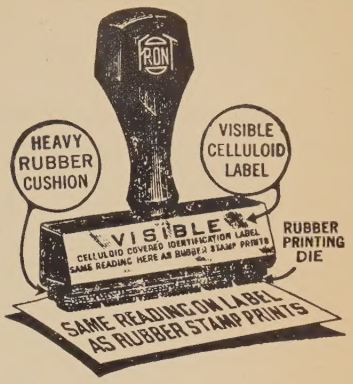
Address.....

City.....

Zone.....State.....
(California residents please add 4% tax)

## ORDER BY MAIL!

### RUBBER STAMP SPECIAL


HEAVY RUBBER CUSHION
VISIBLE CELLULOID LABEL
VISIBLE
CELLULOID COVERED IDENTIFICATION LABEL SAME READING HERE AS RUBBER STAMP PRINTS
RUBBER PRINTING DIE
SAME READING ON LABEL AS RUBBER STAMP PRINTS

To introduce our Mail Order Rubber Stamp Service and the Excellent Quality of our Workmanship, we will mail, Postpaid, a 2 or 3 Line Name and Address Rubber Stamp and 2¾ x 1½ Stamp Pad (Black, Blue, Red or Violet) and a ½ oz. bottle of ink with brush in cap for easy re-inking-

For Only $1.89 Check or Money Order
SEND YOUR ORDER TO:

**Dance Craft**

376 ALMADEN AVE. SAN JOSE 10, CALIF.

Please send me your $1.89 Rubber Stamp Special for which I enclose my

Check ☐ Money Order ☐ Cash ☐

Color Amt.

Desired..... Enc. $.....
(California Residents add 4% tax)

(Please Print)

1.....
2.....
3.....

Mail to:

Name.....

Address.....

City.....State.....

# BACK ISSUES of DANCING STAR MAGAZINE

**contain a wealth of interesting ARTICLES, NEWS and PHOTOS from the world of dance . . . plus valuable reference material**

## Order back issues now to get these interesting articles:

- ☐ "A Matter of Babies," an informal meeting with Isadora Duncan, April and May, 1953 — both for ..... 50c
- ☐ "Tumbling vs. Acrobatics," March, 1952 ..... 25c
- ☐ "Selling Dancing," an editorial, February, 1953 ..... 25c
- ☐ "Your Goal and How to Attain It," April, 1952 ..... 25c
- ☐ "Cindarella of the Ballroom." Montovani explains why the Tango isn't popular, February, 1952 ..... 25c
- ☐ "Ballroom Etiquette for Children," May, 1952 ..... 25c
- ☐ "Never Had a Lesson in My Life" (an excerpt) June, 1952 ..... 25c
- ☐ The Story of the National Smooth Dancers, Inc., July, 1952 ..... 25c
- ☐ "Suggestions for (Baton) Team Twirling Groups," Aug. - Sept., 1952 ..... 25c
- ☐ The Story of "Alicia Alonso", October and November, 1952, both for ..... 50c
- ☐ "How to Criticize a Ballet," December, 1952 ..... 25c
- ☐ "Did You Know This About Dancing?" January, 1954 ..... 25c
- ☐ "Extraordinary Dances," March, 1954 ..... 25c
- ☐ "Dancing Brought Them Fame and Fortune," May, 1954 ..... 25c
- ☐ "Dancing's Unusual Side," June, 1954 ..... 25c
- ☐ "The Teacher of Kovack and Rabovsky," July, 1954 ..... 25c
- ☐ "Do Vocalists Spoil Our Dance Tunes?" August-September, 1954 ..... 25c
- ☐ "The Nutcracker of San Francisco," December, 1954 ..... 25c
- ☐ "Dancing: The Part It Plays in Our Daily Lives," December, 1954 ..... 25c
- ☐ Confessions of A Contortionist, Mar. '53 ..... 35c
- ☐ Tamara Toumanova, An International Institution, Mar. '53 ..... 35c
- ☐ Prado's New Mambo Is Sweeping The Americas, Jan. '52 ..... 15c
- ☐ Modern Dance Comes of Age In Mexico, Part 1, Oct. '54 — Part 2, Nov. '54, both for ..... 50c
- ☐ The Finest Cure For Loneliness, Apr. '54 ..... 25c
- ☐ Wanted: More Boys for Ballet, Feb. '54 ..... 25c
- ☐ Methods and Planning for Group Instruction In Social Dancing, Feb. '54 ..... 25c
- ☐ Impediment to Better Ballet, Nov. '54 ..... 25c

**NOTE:** Variations in the price of Back Issues of **DANCING STAR Magazine** are determined by their scarcity.

---

**DANCING STAR** 376 Almaden Avenue, San Jose 10, Calif.

Please send me back issues checked. Enclosed is my.....Check.....Money Order for $..... Sorry, no C. O. D.s.

Name (Print).....Address.....

City.....Zone.....State.....